N.5

Six

# QUARTETTOS

for

A German Flute Violin Tenor and

BASS

or

Two Violins a Tenor and Bass,

BY

Messrs. Bach Abel & Giardini.

Price 10:6

LONDON.

Printed for Wm. Napier corner of Lancaster Court Strand.

Ashby sculp.

# Charles Frederic Abel

Youngest brother of Leopold Augustus Abel was born at Coethen and was a celebrated composer as well as a performer of music. During nearly ten years he was in the band of the electoral King of Poland at Dresden at the time that the celebrated Hasse was chapel master

Either from the calamities of war having reduced their court to a close economy or as some say by reason of a quarrel with Hasse, Abel quitted Dresden about the year 1760 with only three dollars in his pocket and proceeded to the next little german capital where his talents procured him a temporary supply of money. The following year he made his way to England where he soon obtained notice and reward. He was first patronized by the Duke of York and on the formation of Queen Charlotte's band was appointed chamber musician to her majesty with a salary of £200 per annum

In 1763 he in conjunction with J. C. Bach he established a weekly concert by subscription which was well supported and continued for more than twenty years. Abel performed on several instruments, but that to which he chiefly attached himself was the "Viol da Gamba" now hardly ever used

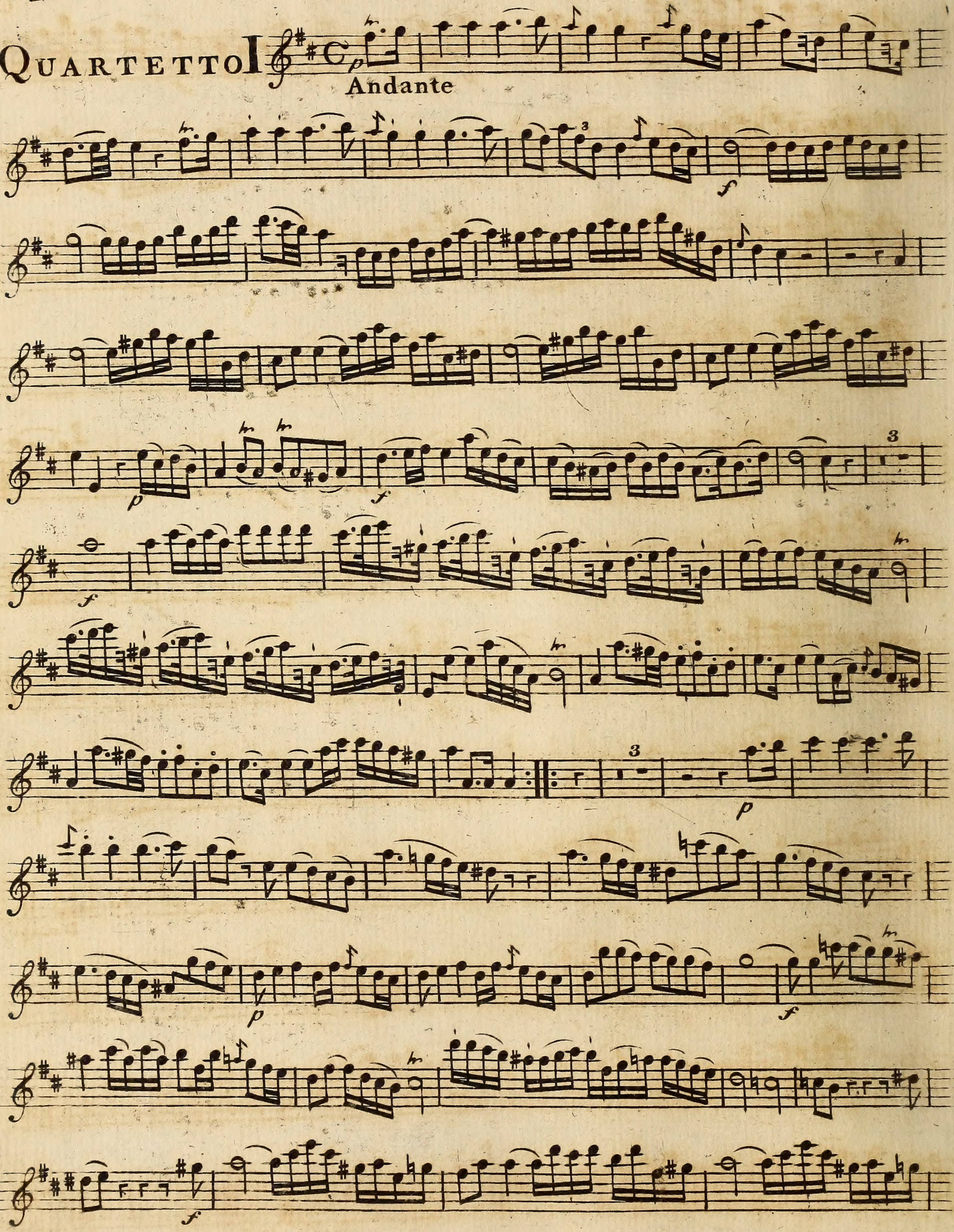
He remained in London till 1783 when the desire of seeing his brother and revisiting his native land led him again to Germany. It was during this journey that notwithstanding his advanced age he gave at Berlin the and Ludwigslust the most striking proof of his talent. King Frederic William the Prince royal of Prussia on his performance on the Viol Da Gamba presented him with a valuable snuff box and one hundred pieces of Gold! A few years after this the derangment of his affairs obliged him to remain for some time in Paris whence he subsequently returned to London.

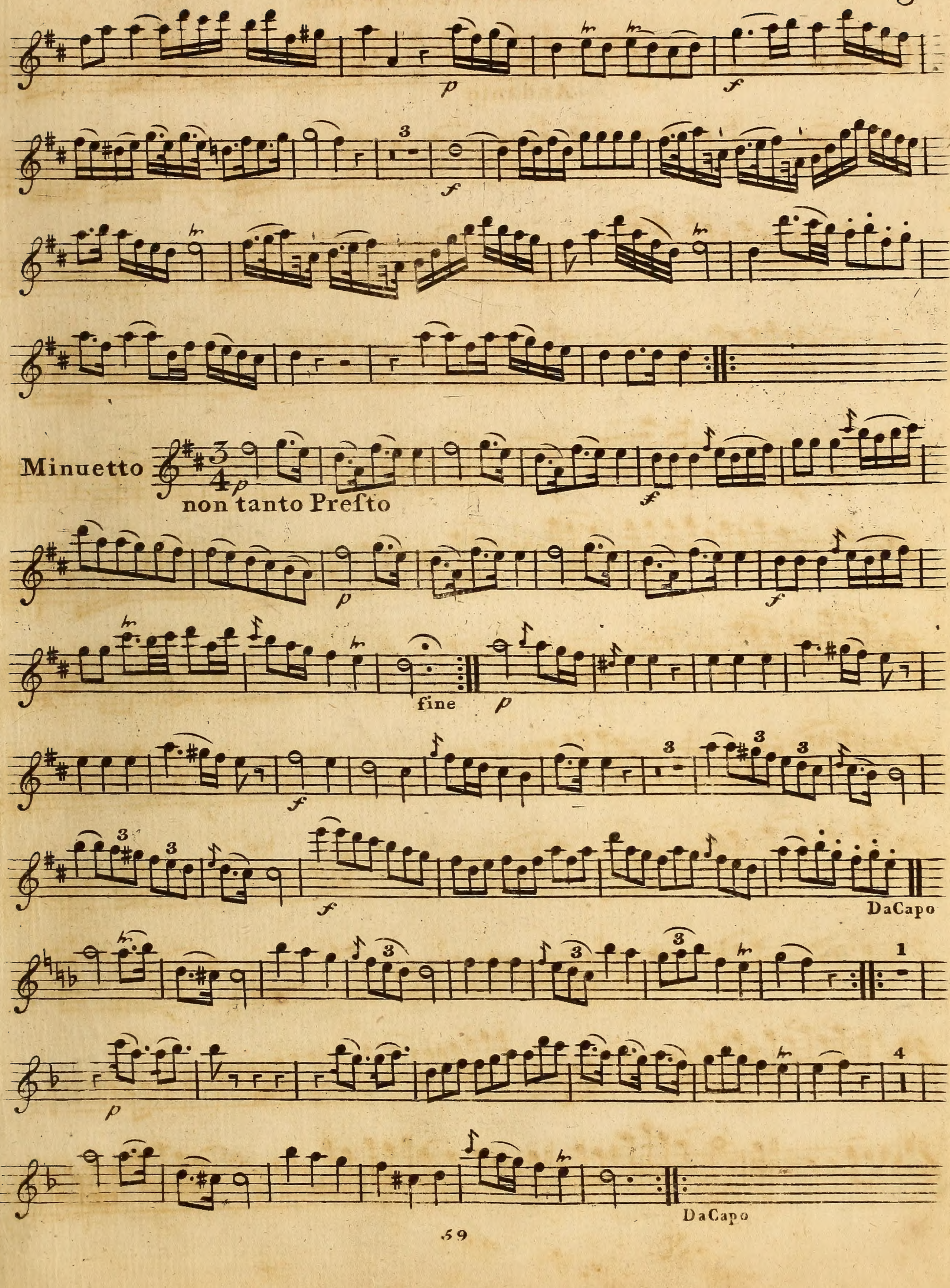
Abe was a man who well knew the world and kept on tolerable terms with society, though a natural irascibility and disposition to say strong things sometimes rendered him overbearing and insolent in society, his greatest failing was a love of the bottle in which he indulged to a degree which probably shortened his life. He died in London in 1787 after remaining three days in a lethargic state

without experiencing any pain. Dr Burney gives the following character of his compositions and performance: his compositions were easy and elegantly simple for he used to say I do not chose to be alway struggling with difficulties and playing with all my might I make my pieces difficult whenever I please according to my disposition and that of my audience, yet in nothing was he so so superior to himself and to other musicians as in writing and playing adagios in which the most pleasing and learned modulations the richest harmony and the most elegant and polished melody were all expressed with such feeling taste and science that no musical production or performance with which I was then acquainted seem to approach nearer perfection." The knowledge Abel had acquired in Germany of every part of musical science rendered him the umpire of all the musical controversies and caused him to be consulted on many musical points. His concertos and other pieces were very popular and were frequently played on public occasions. The taste and science of Abel were rather greater than his invention so that some of his later productions compared with those of younger composers appeared somewhat languid and monotonous yet he preserved a high reputation in the profession until his death. Abel's published works consist chiefly of overtures concertos quartetts trios. His Adagios in score and for the piano forte have been long published separately in London; and a new edition of them has been lately edited by Mr Cramer who was his pupil in counterpoint previously to studying under Clementi. In 1787 the admirers of the then modern school lost the great abilities of Abel who was the only skilfull performer on the Viol de Gamba This instrument the thin wiry tone of which even the always pleasing and frequently learned modulations of Abel could scarcely render attractive whilst practised with considerable success by Lidl; it is perfectly unaccountable but not the less true that Abel's ear finely tuned as it was known to have been was partial to the crude grating tones of this instrument. The late Dr Walcott says that at the table of a certain nobleman Abel and himself were part of a numerous company in which the various qualities of musical instruments coming under discussion each guest was requested by the nobleman to name his favorite one said he preferred the variety and spirit of the violin another was partial to the generous manliness of the violoncello a third advocated the majesty of the organ a fourth was most sensible to the mellow murmurings of the Hautboy a fifth to the thrilling sweetness of the flute when Abel finding that no one mentioned the Viol de Gamba disdainfully rose from his seat and sans ceremony quitted the room

I. C. Bach

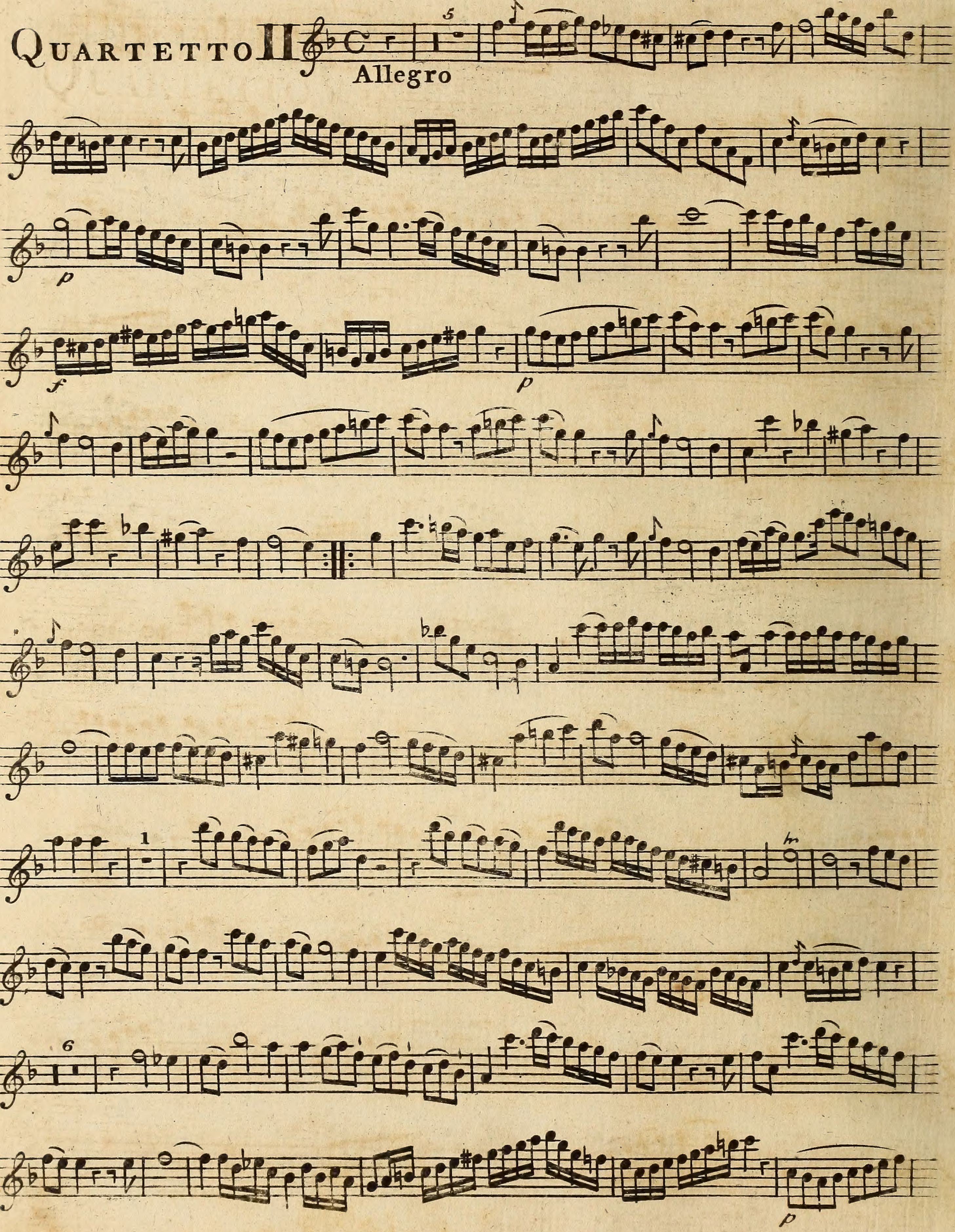
# QUARTETTO I

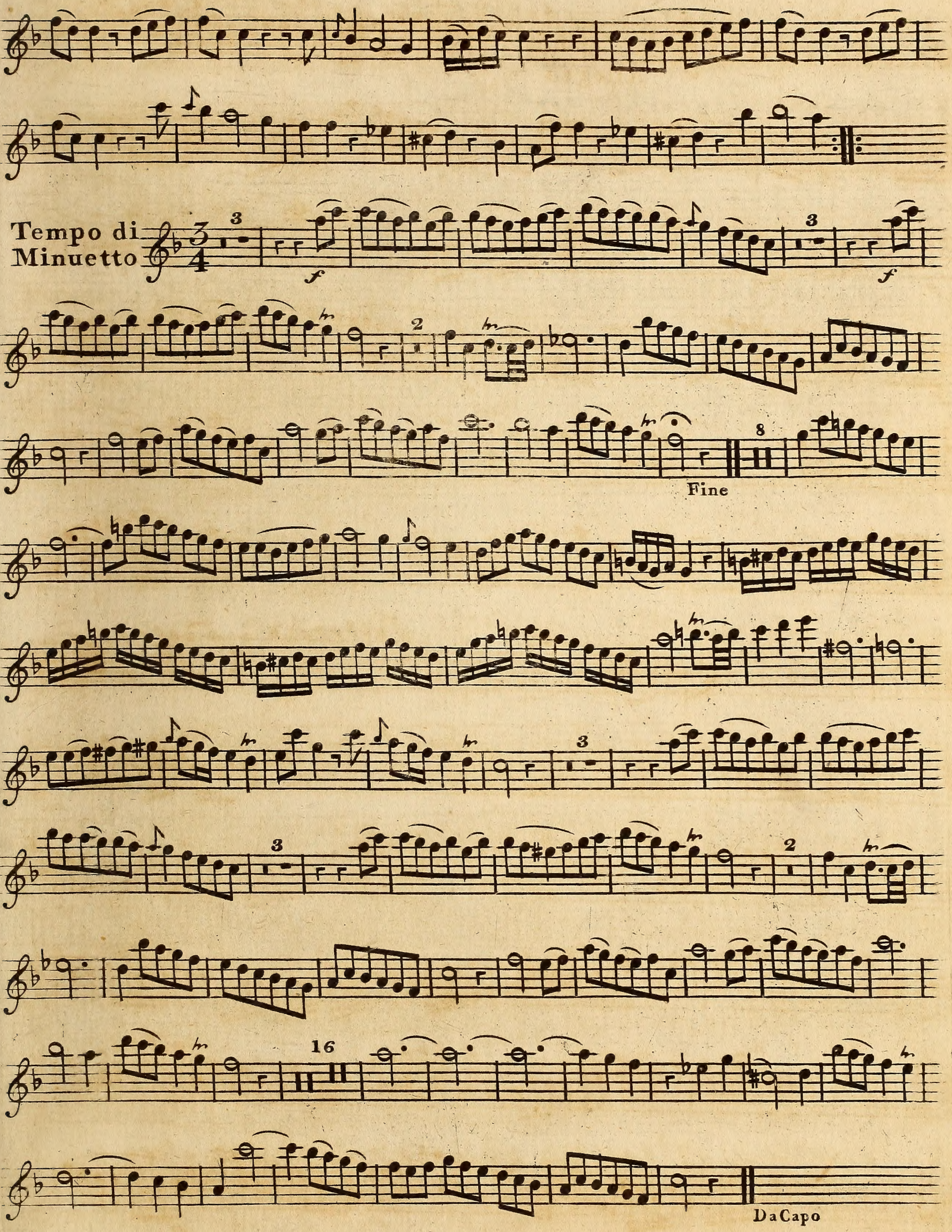



Minuetto
non tanto Presto
fine
DaCapo
DaCapo

C. F. Abel.

# QUARTETTO II




Tempo di Minuetto
Fine
Da Capo

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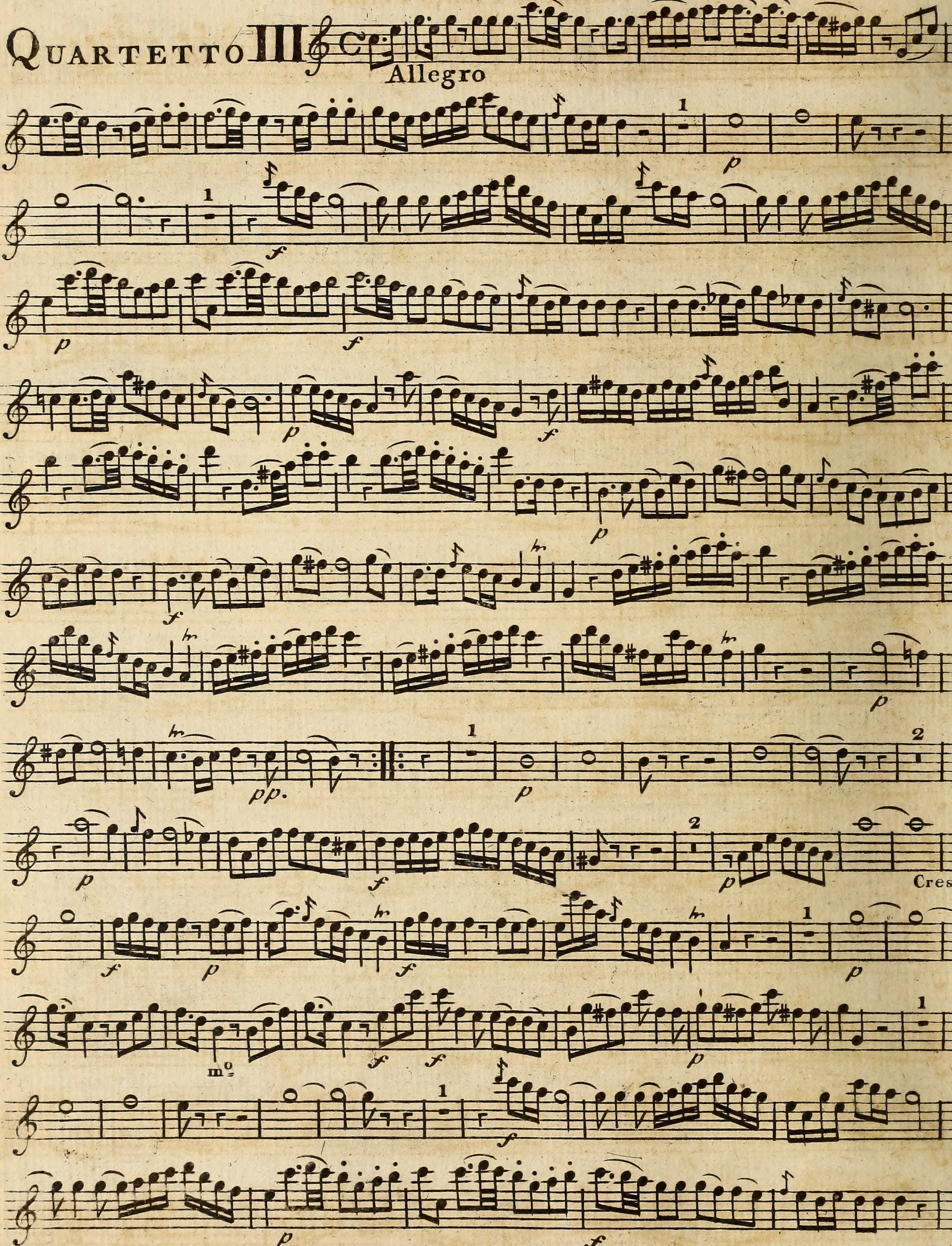
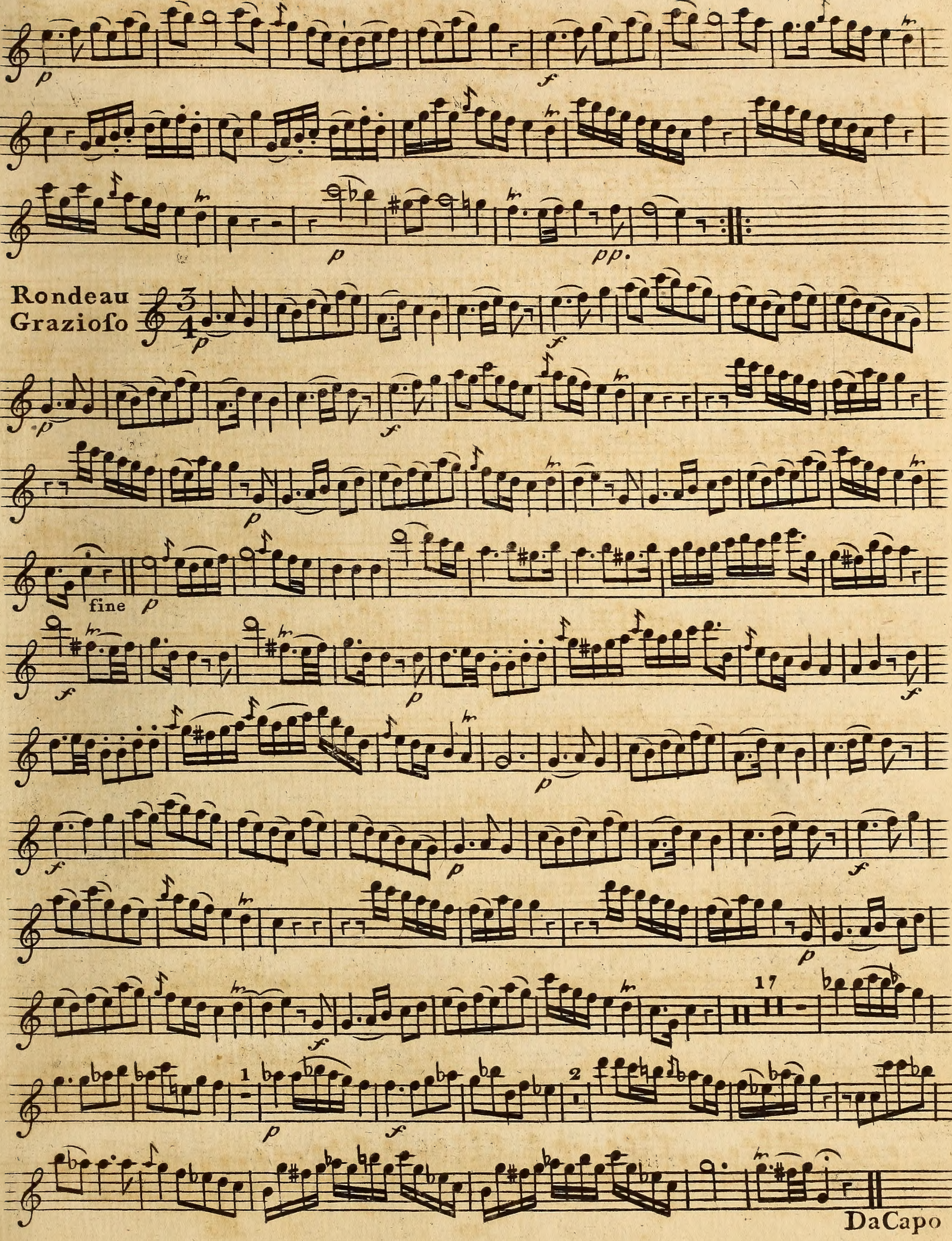


Violino o' Flauto Primo



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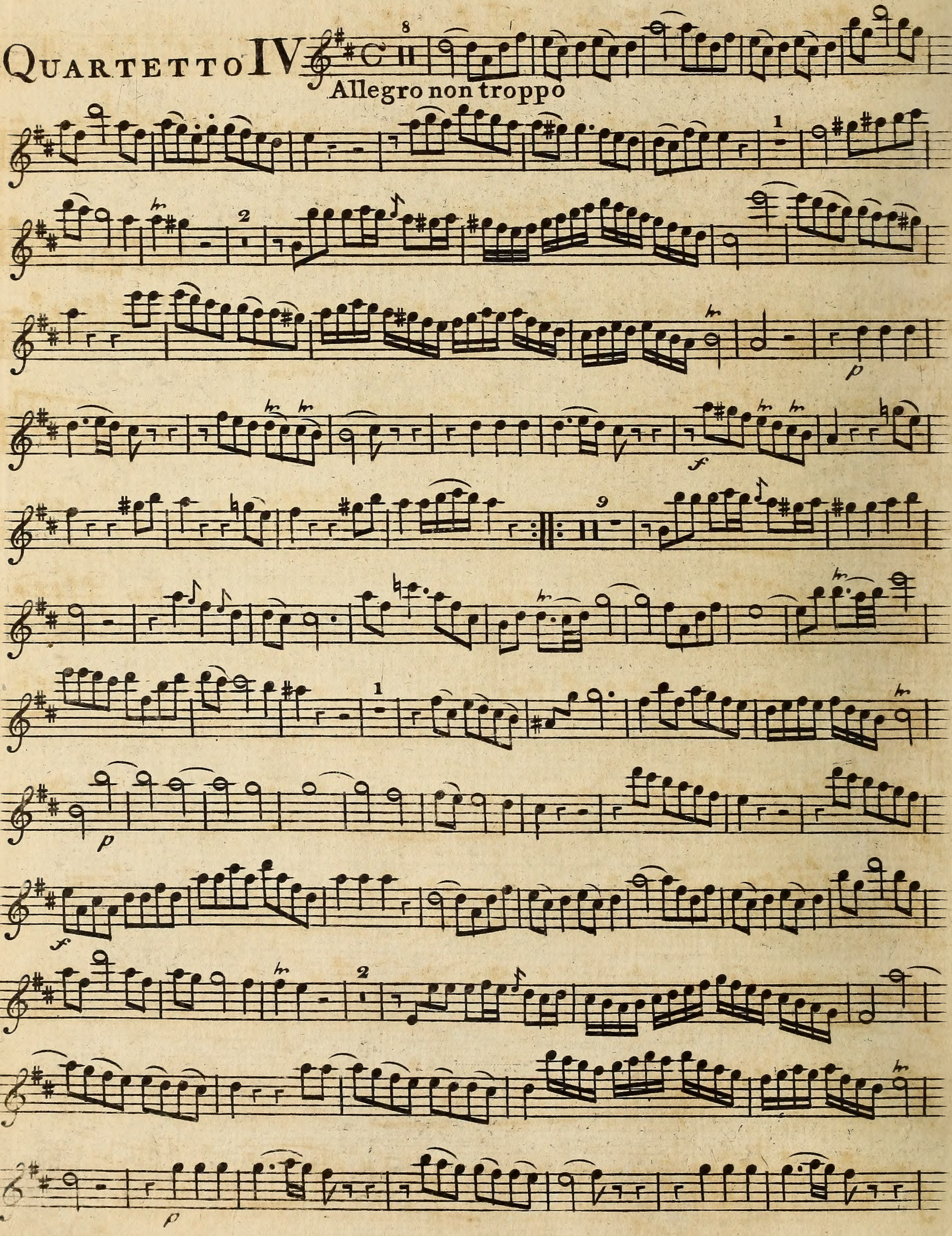
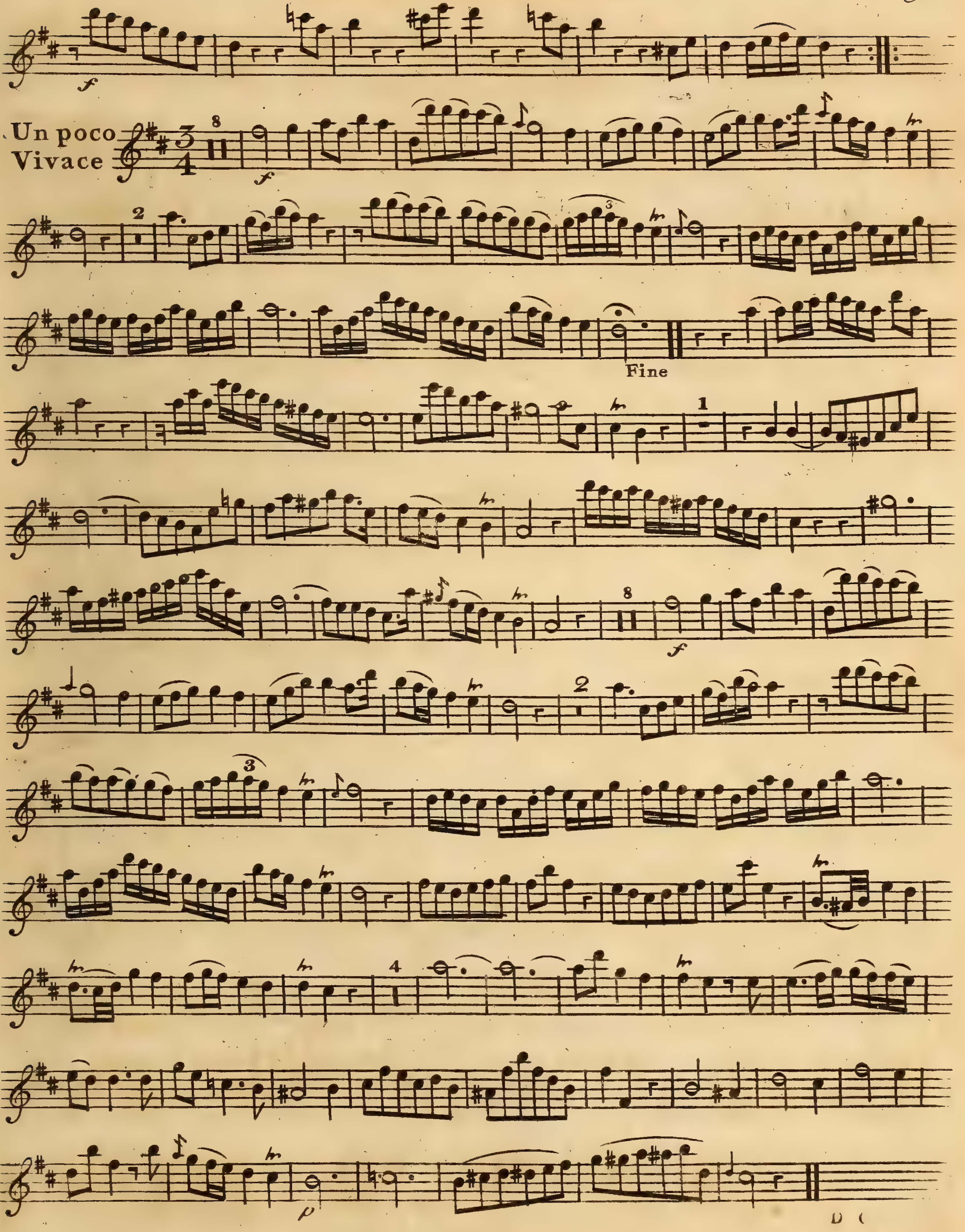
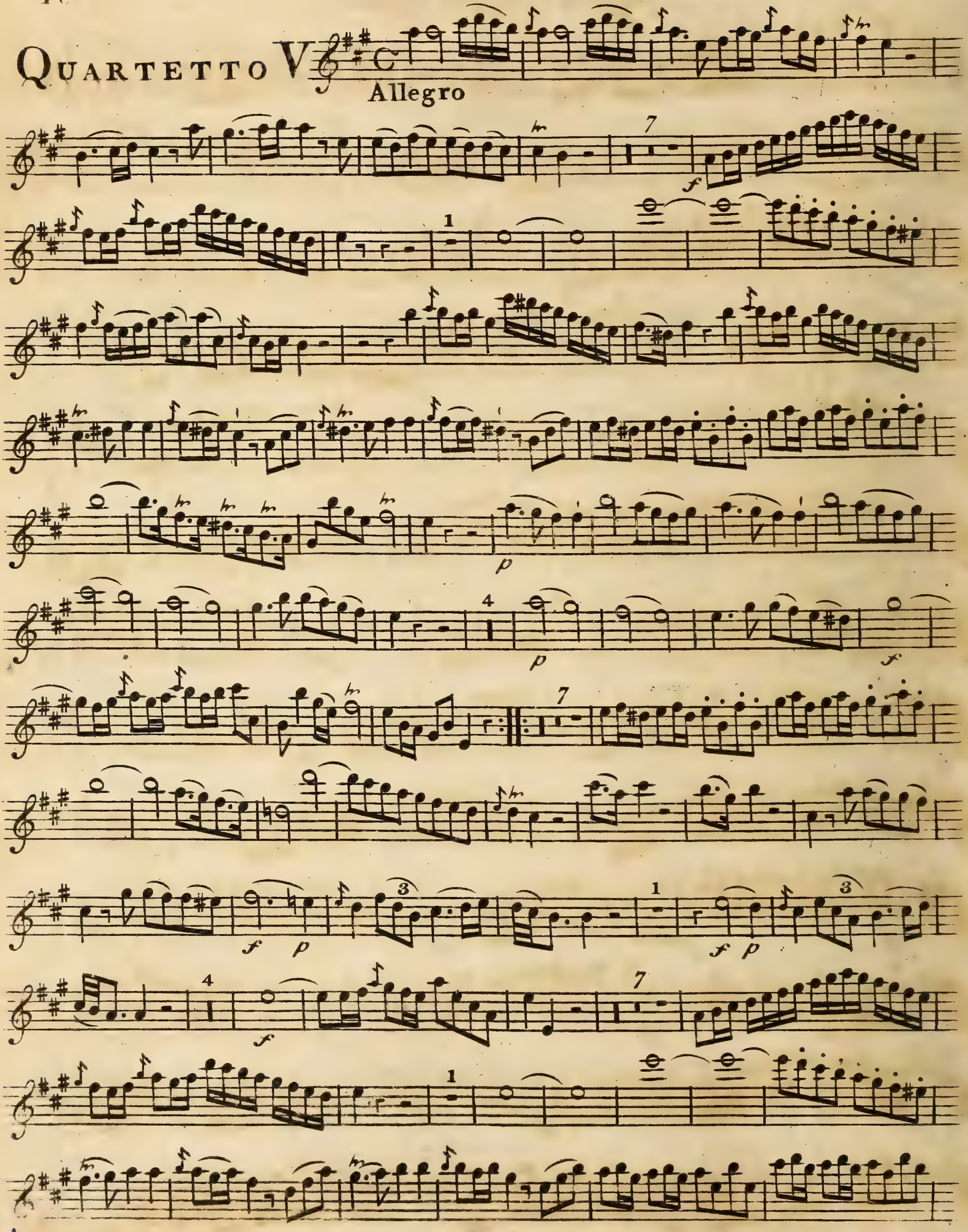
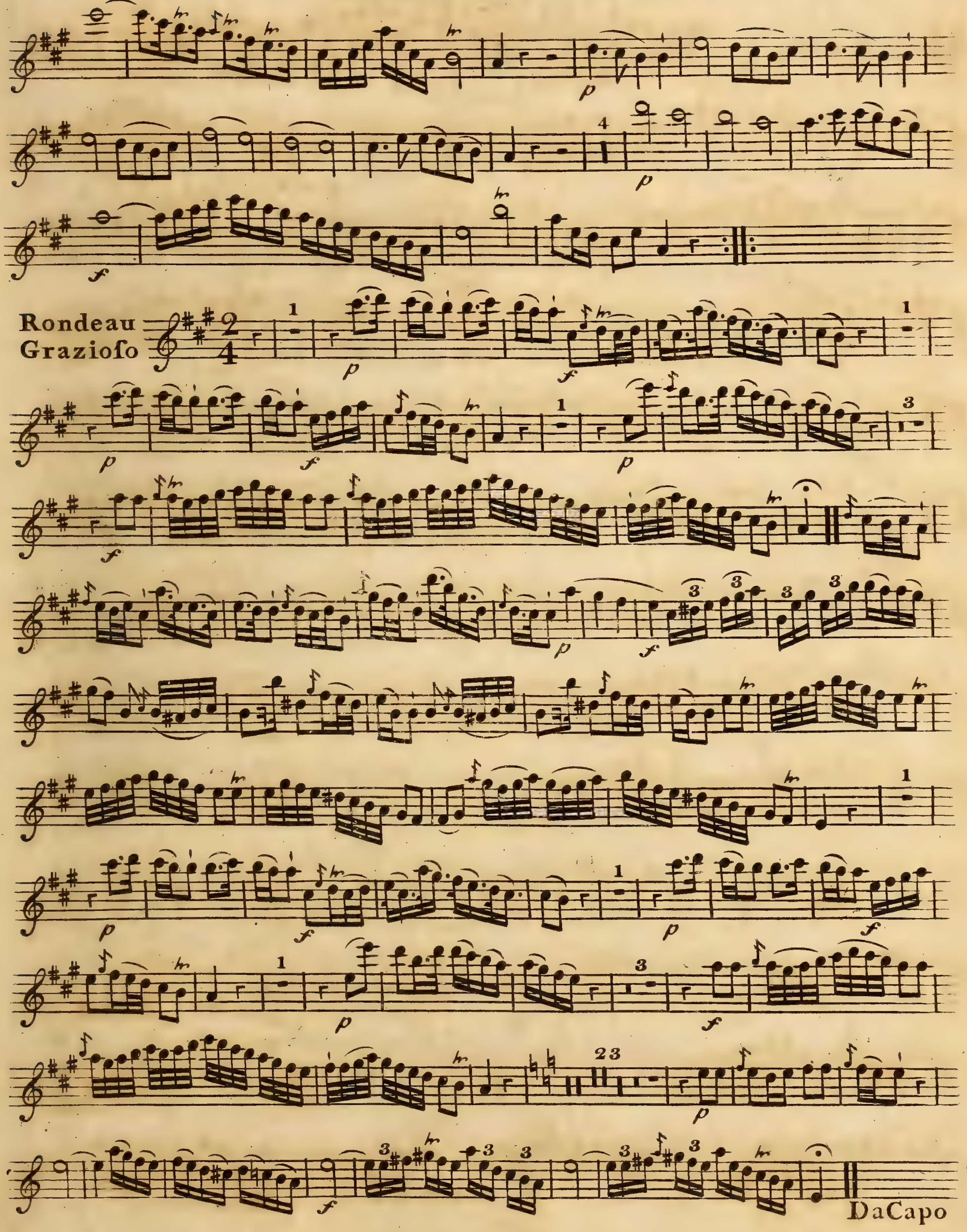



Un poco
Vivace
Fine
D C

I. C. Bach

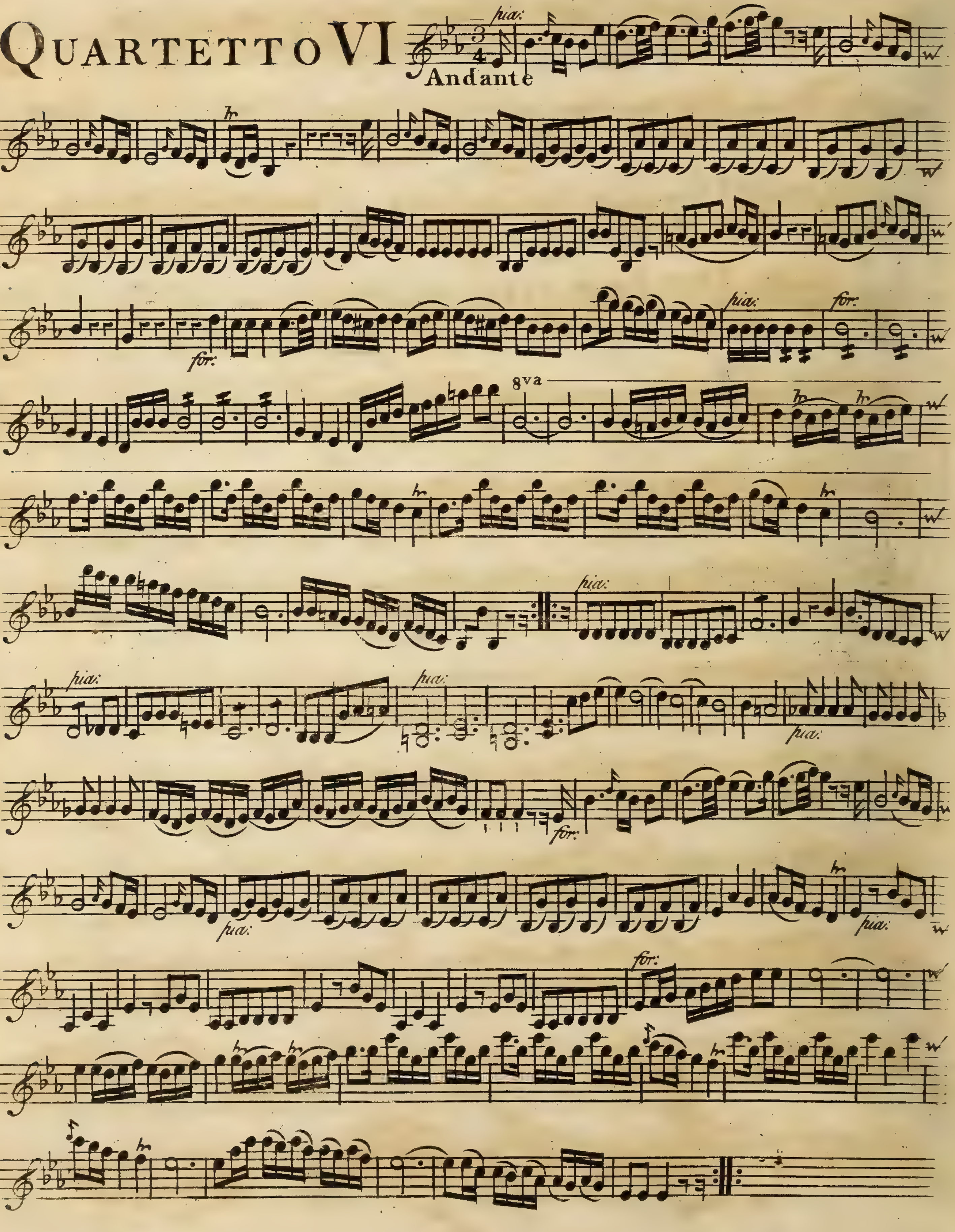
# QUARTETTO V

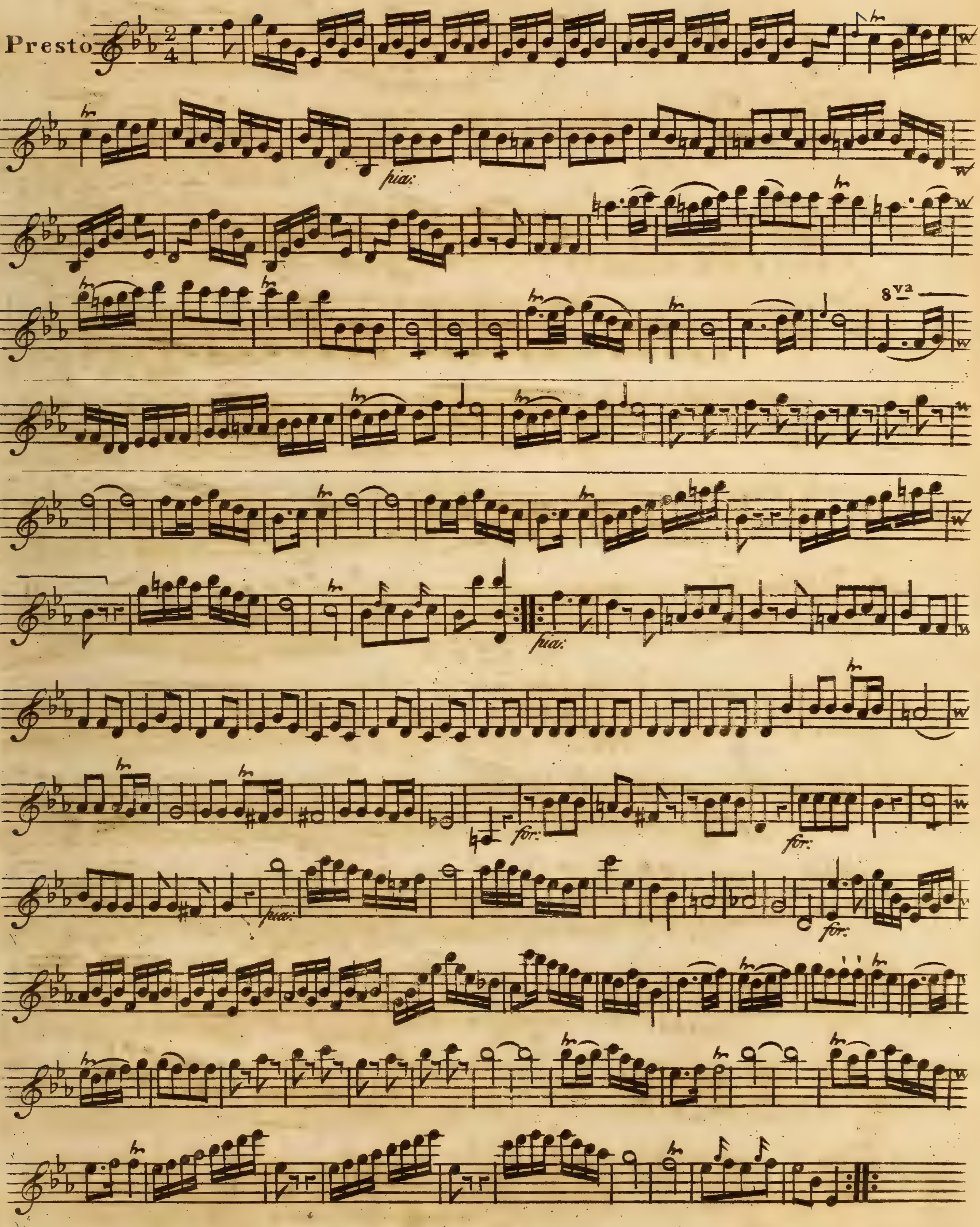


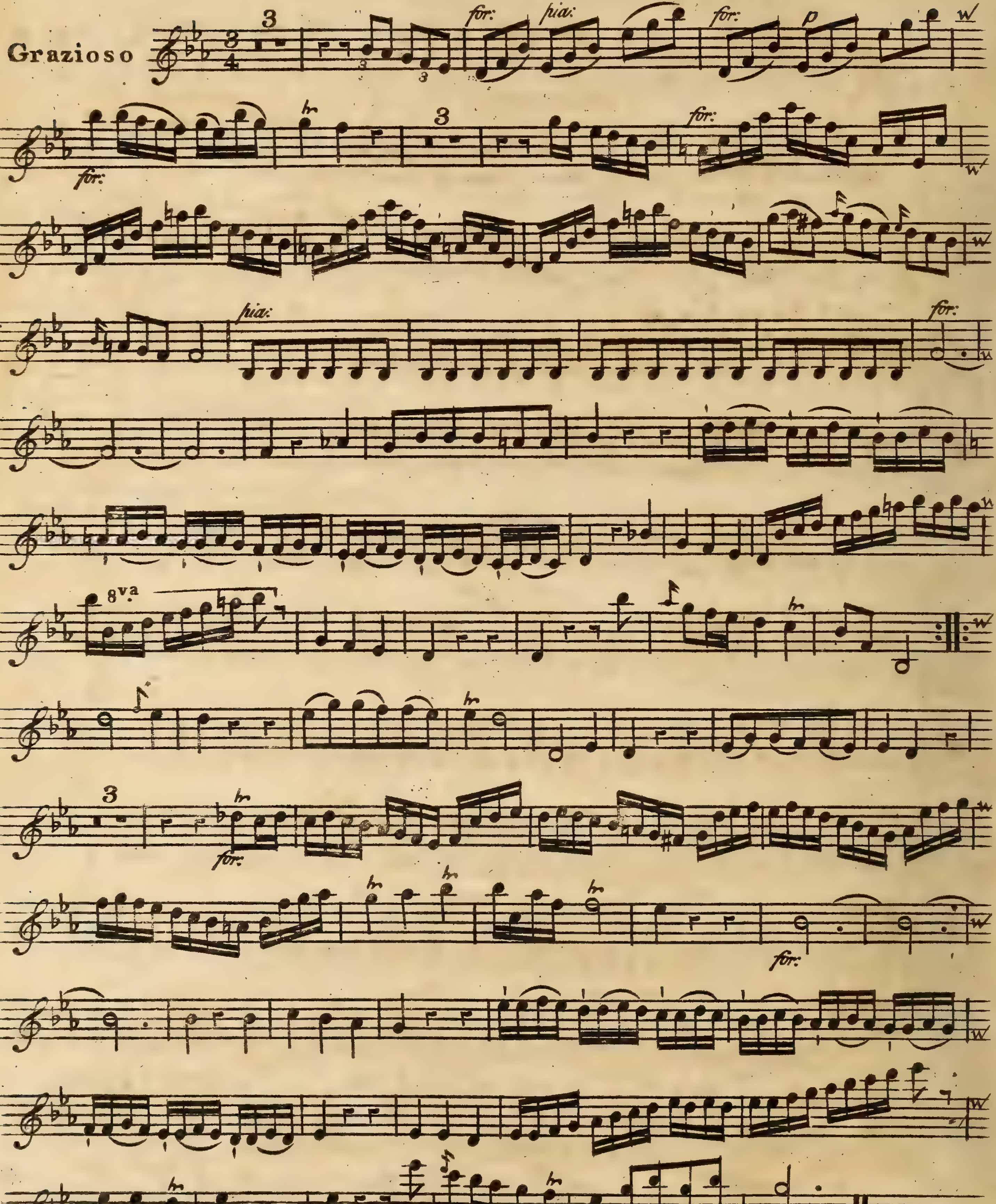

Rondeau
Grazioso
DaCapo

F. Giardini

# QUARTETTO VI




Presto
pia:
8va
pia:
for:
for:
pia:
for:




Fine

13

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# A CATALOGUE of MUSIC

## Printed for WILL.^M NAPIER corner of Lancaster Court Strand

### OVERTURES and CONCERTOS

| | s | d |
|---|---|---|
| Madam Syrmens Concertos — 1 | 1 | 0 |
| Borghis Concertos in nine parts — 1 | 1 | 0 |
| N B these Concertos may be had fingle each | 3 | 6 |
| Davaux s 2 Concerto Symphonies | 7 | 6 |
| Toefchis German Flute Concertos | 12 | 0 |
| Mifleweceks Overtures | 12 | 0 |
| Military Symphonies | 10 | 6 |
| F P Riccis Symphonies | 10 | 6 |
| —— D° fingle | | |
| N° 1 | 2 | 0 |
| 2 | 3 | 0 |
| 3 | 3 | 0 |
| 4 | 2 | 0 |
| 5 | 2 | 0 |
| 6 | 3 | 0 |
| Pugnanis Quintetts | 7 | 6 |
| Davaux 2 Sym^s 2^d Sett | 7 | 6 |

### QUARTETTOS

| | s | d |
|---|---|---|
| Vachons 1^st Sett | 10 | 6 |
| —— 2^d D° | 10 | 6 |
| —— 3^d D° | 10 | 6 |
| Vanhall s | 10 | 6 |
| —— felected from his different Works | 10 | 6 |
| Giordanis | 10 | 6 |
| Davaux s | 8 | 0 |
| Madam Syrmens | 10 | 6 |
| F P Riccis | 10 | 6 |
| Mifcellaneous each | 1 | 6 |
| Bach Abel and Giardinis | 10 | 6 |

### TRIOS for VIOLINS FLUTES &c

| | s | d |
|---|---|---|
| Vachon s | 7 | 6 |
| Cramers | 10 | 6 |
| Giardinis for a Violin Guittar Harpfichord or Violoncello | 7 | 6 |
| Schumans | 6 | 0 |
| Pugnanis &c Divertimentos | 5 | 0 |
| Celionatts | 5 | 0 |
| Boccherinis | 6 | 0 |
| Windlings | 7 | 6 |
| Puntos | 7 | 6 |
| Noferis | 6 | 0 |
| Pefch | 7 | 6 |
| Weifs s 2^d Sett | 10 | 6 |

### DUETTS for VIOLINS FLUTES &c

| | s | d |
|---|---|---|
| Madam Syrmens | 7 | 6 |
| Windlings | 5 | 0 |
| Toefchis | 5 | 0 |
| Duetts by different Authors for Clarinetts Horns Violins &c | 2 | 0 |
| Francifconis | 5 | 0 |
| Borghis | 5 | 0 |

### SOLOS VIOLIN

| | s | d |
|---|---|---|
| Borghis | 7 | 6 |
| Reeve s | 5 | 0 |
| Pugnanis | 10 | 6 |

### HARPSICHORD

| | s | d |
|---|---|---|
| Schroeters Sonatas Op 1 | 7 | 6 |
| —— D° Op 2 | 10 | 6 |
| —— Concertos Op 3 | 10 | 6 |
| —— Sonatas Op 4 | 10 | 6 |
| Carters D° | 10 | 6 |
| Madam Syrmens Concertos compleat 1 | 1 | 0 |
| —— Harpfichord Part | 7 | 6 |
| Barbers Sonatas | 10 | 6 |
| Borghis 3 Solos | 5 | 0 |
| Chaconne | 0 | 6 |
| 3 Divertimentos F P Ricci each | 1 | 6 |
| F P Riccis Sonatas | 7 | 6 |
| Noverres Cottillons | 2 | 6 |
| Lord Kelly s Minuetts | 2 | 0 |
| Schroeters D° | 1 | 0 |
| Hulmandels Son^s | 7 | 6 |
| Mifcellaneous Quartettos adapted for the Harp^d by M^r Schroeter each | | |
| Barthelemons Sonatas | 10 | 6 |

### VOCAL MUSIC

| | s | d |
|---|---|---|
| Barthelemons Vauxhall Songs | 3 | 0 |
| Druids | 6 | 0 |
| Additional Songs to D° | 2 | 0 |
| Smiths Vauxhall Songs | 4 | 0 |
| Giordanis D° | 3 | 6 |
| —— fingle Song | 1 | 0 |
| Carters Songs | 3 | 6 |
| The Cooper | 4 | 0 |
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| F P Ricci s Cannons | 2 | 6 |
| —— collection of Italian Airs | 2 | 0 |
| A Collection of Leffons and Songs adapted for the Celeftina by A. Walker | 6 | 0 |

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| | s | d |
|---|---|---|
| Carters Leffons | 2 | 6 |
| Merchis Songs 1^st Book | 2 | 0 |
| —— D° 2^d D° | 2 | 0 |
| 24 Duetts by different Authors for Clarinetts Horns Violins &c | 2 | 0 |
| F P Riccis Harmonical Game for compofing Mufic by the throw of Dice | 2 | 0 |

### MUSIC put in Order Bound and Numbered

| | s | d |
|---|---|---|
| Clarafied Rofin each Roll | 1 | 0 |

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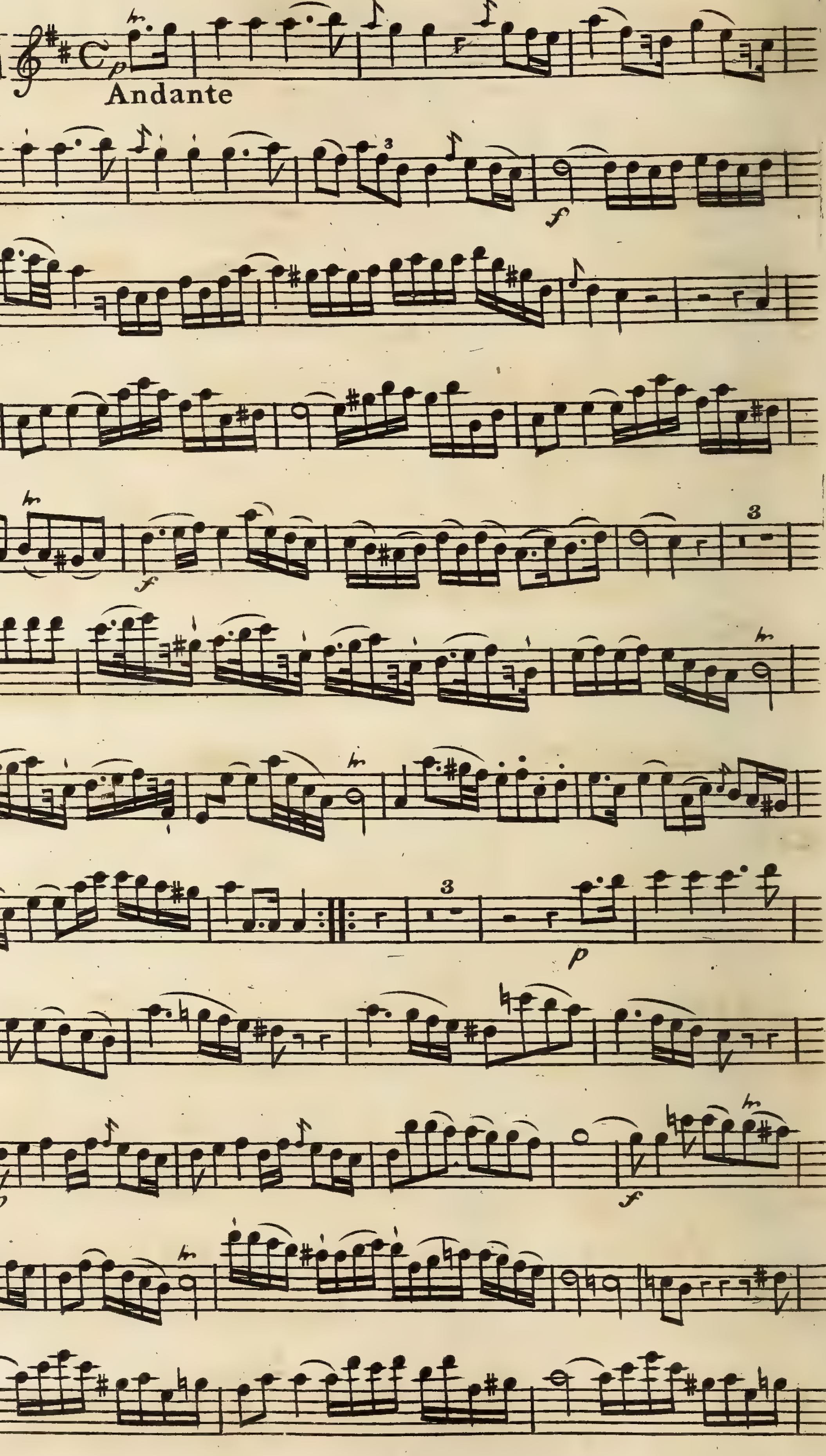
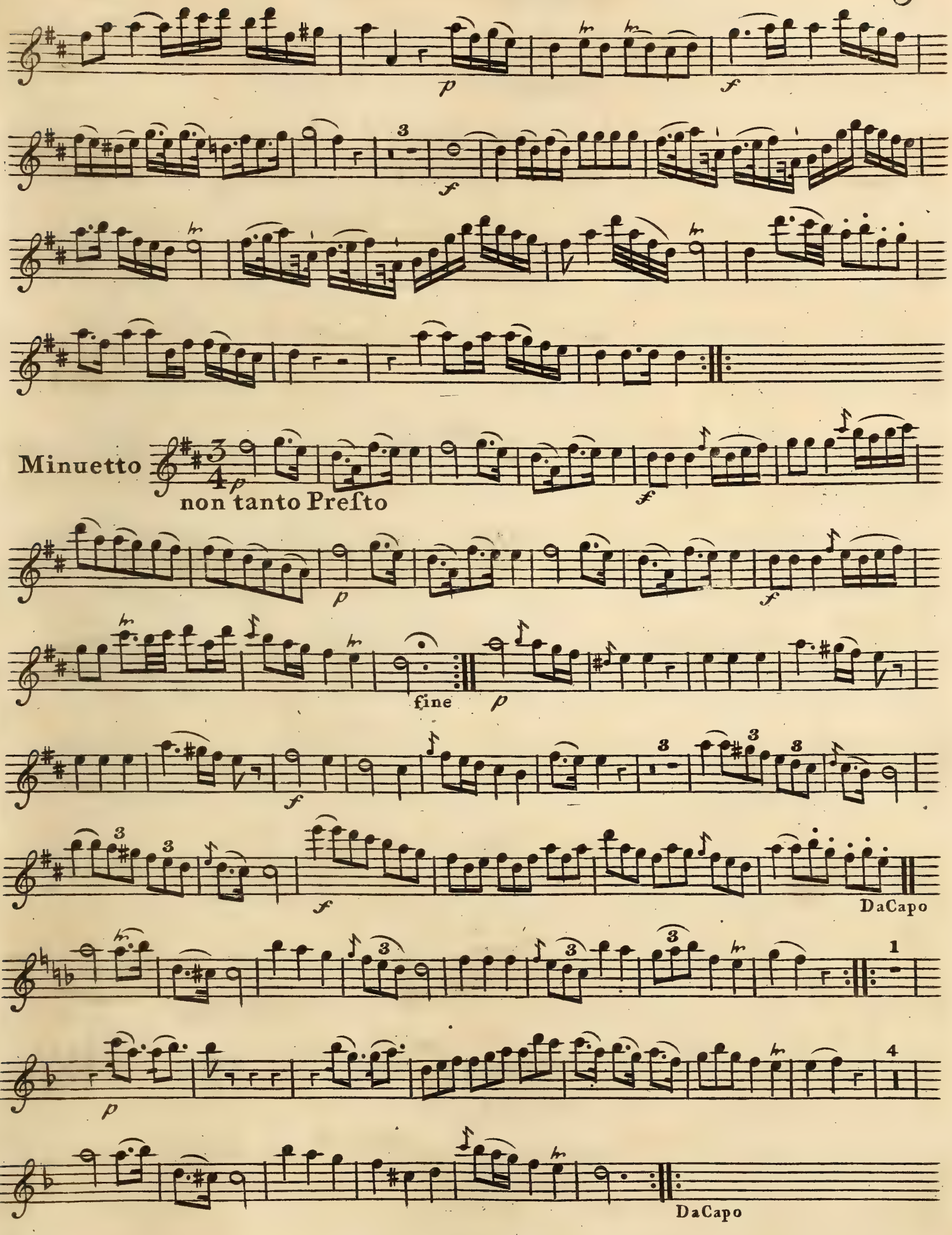
## Violino o' Flauto Primo

I. C. Bach

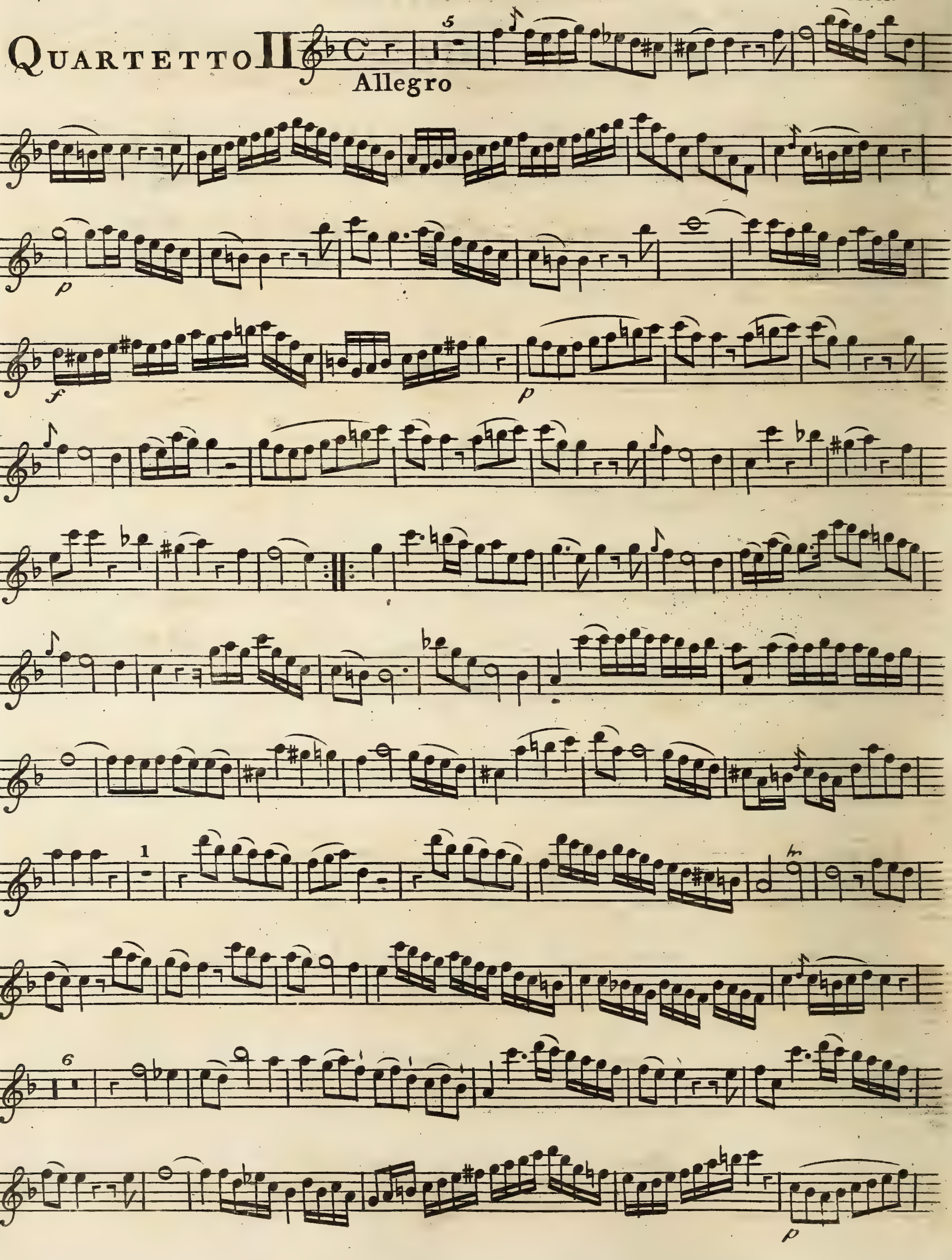
# QUARTETTO I

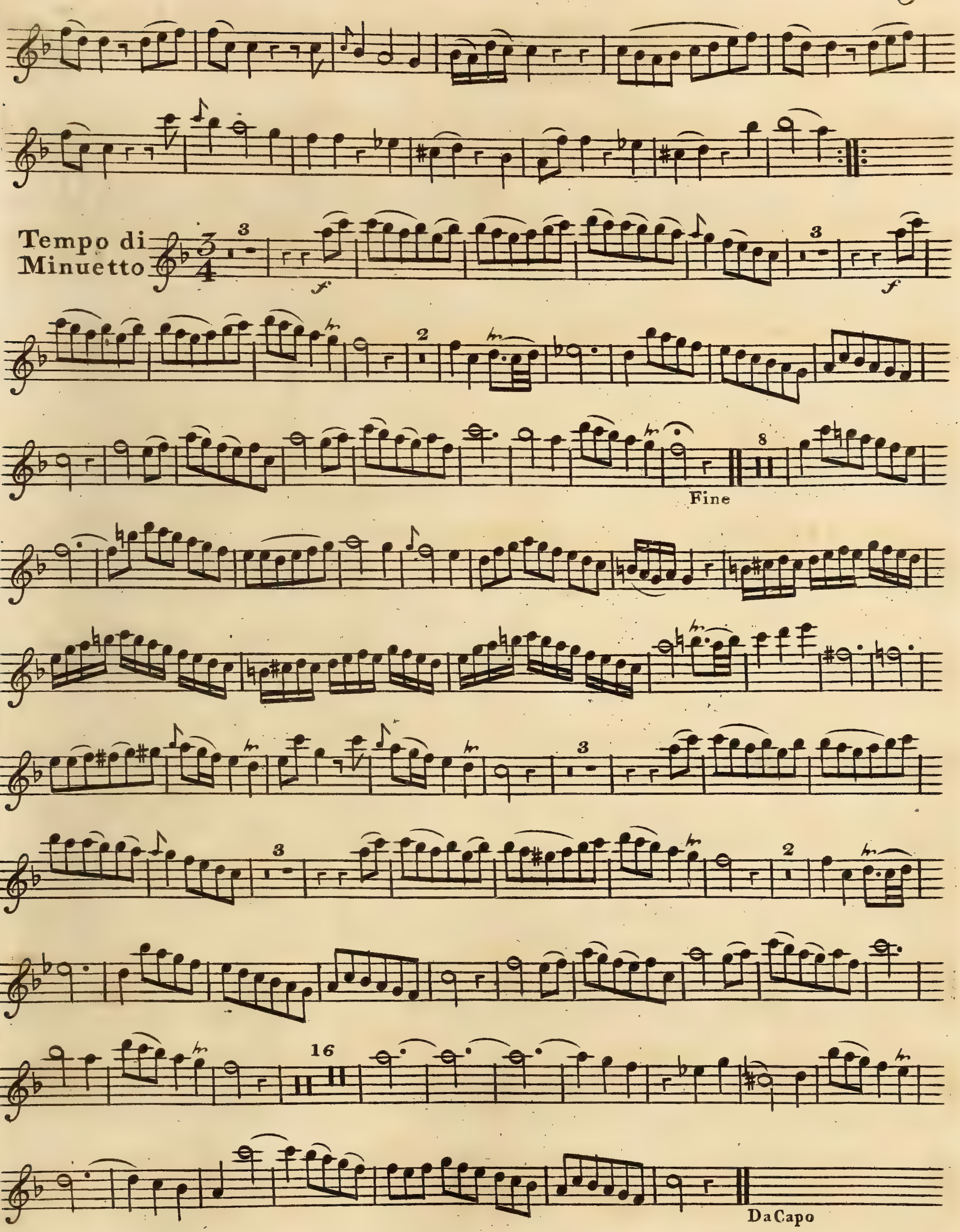



Minuetto
non tanto Presto
fine
DaCapo
DaCapo

C. F. Abel.

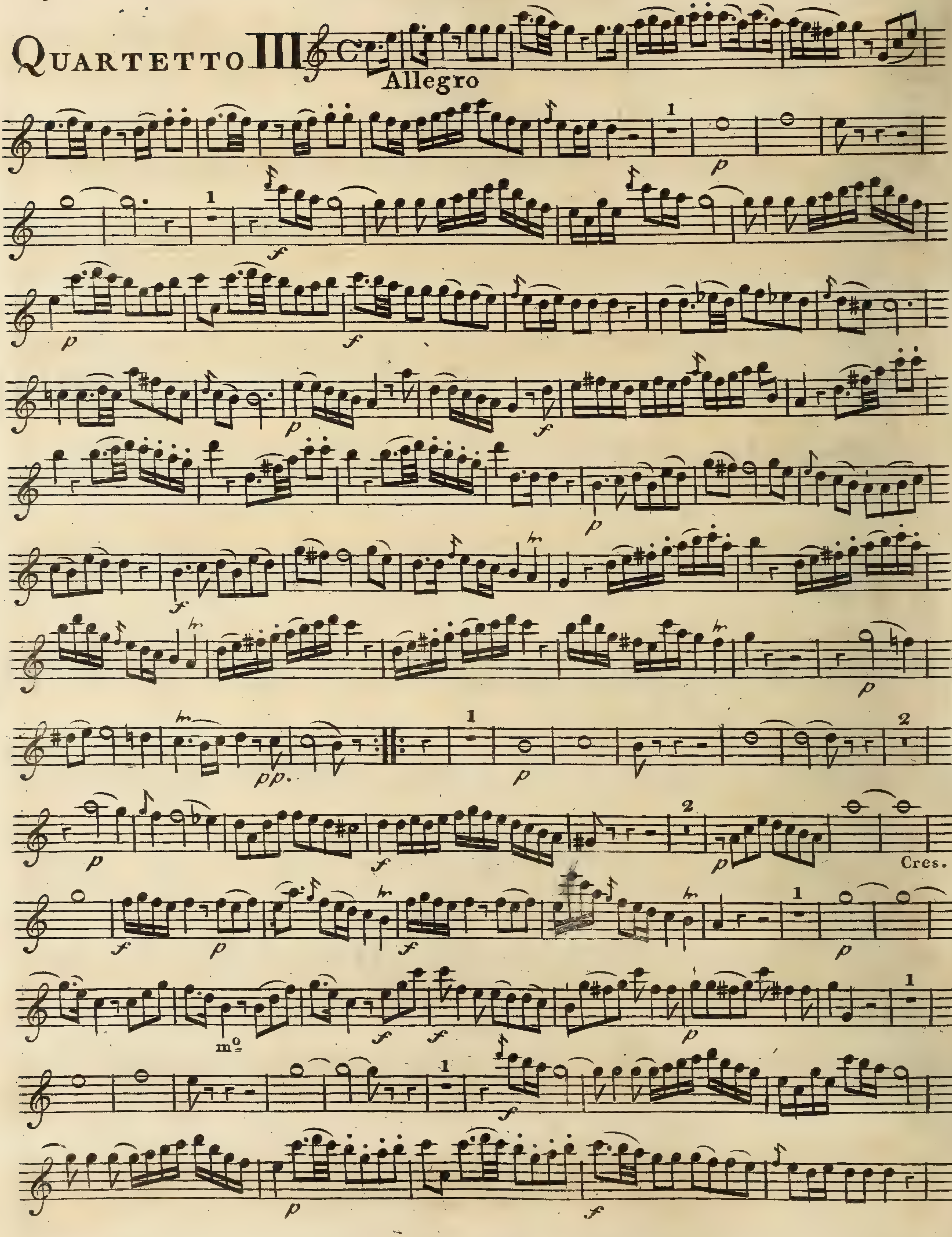
# Quartetto II

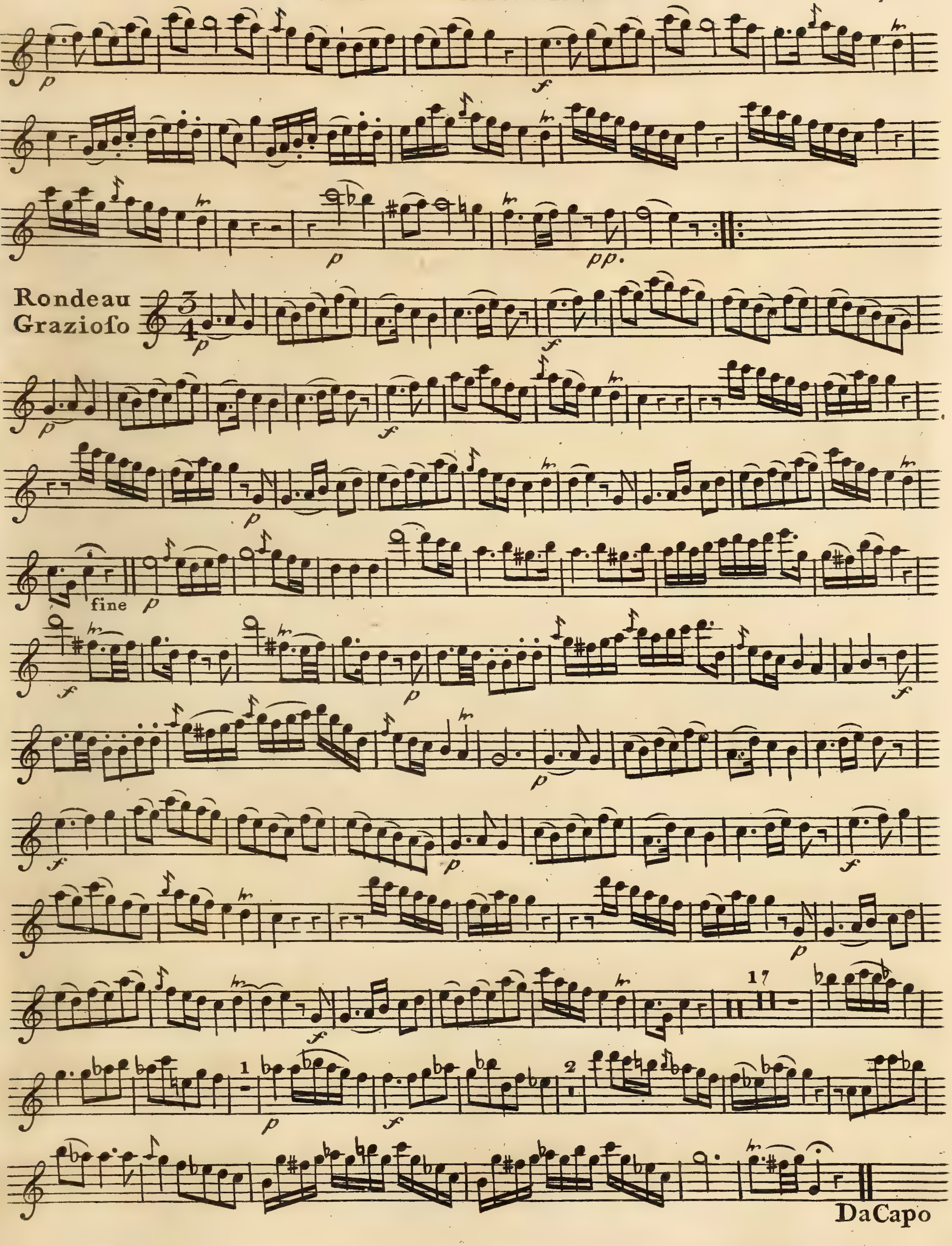



Tempo di Minuetto
f
f
Fine
Da Capo

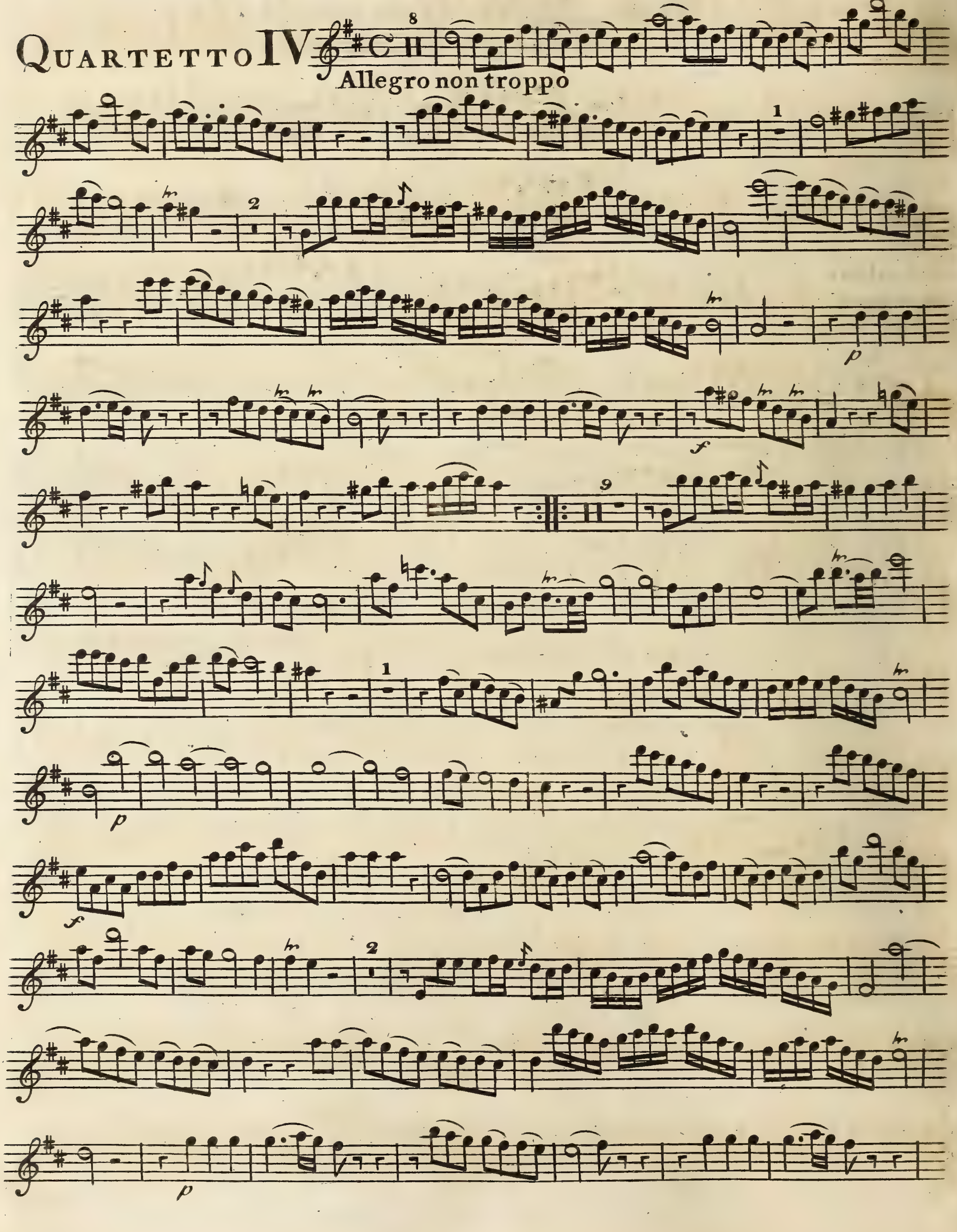
I. C. Bach

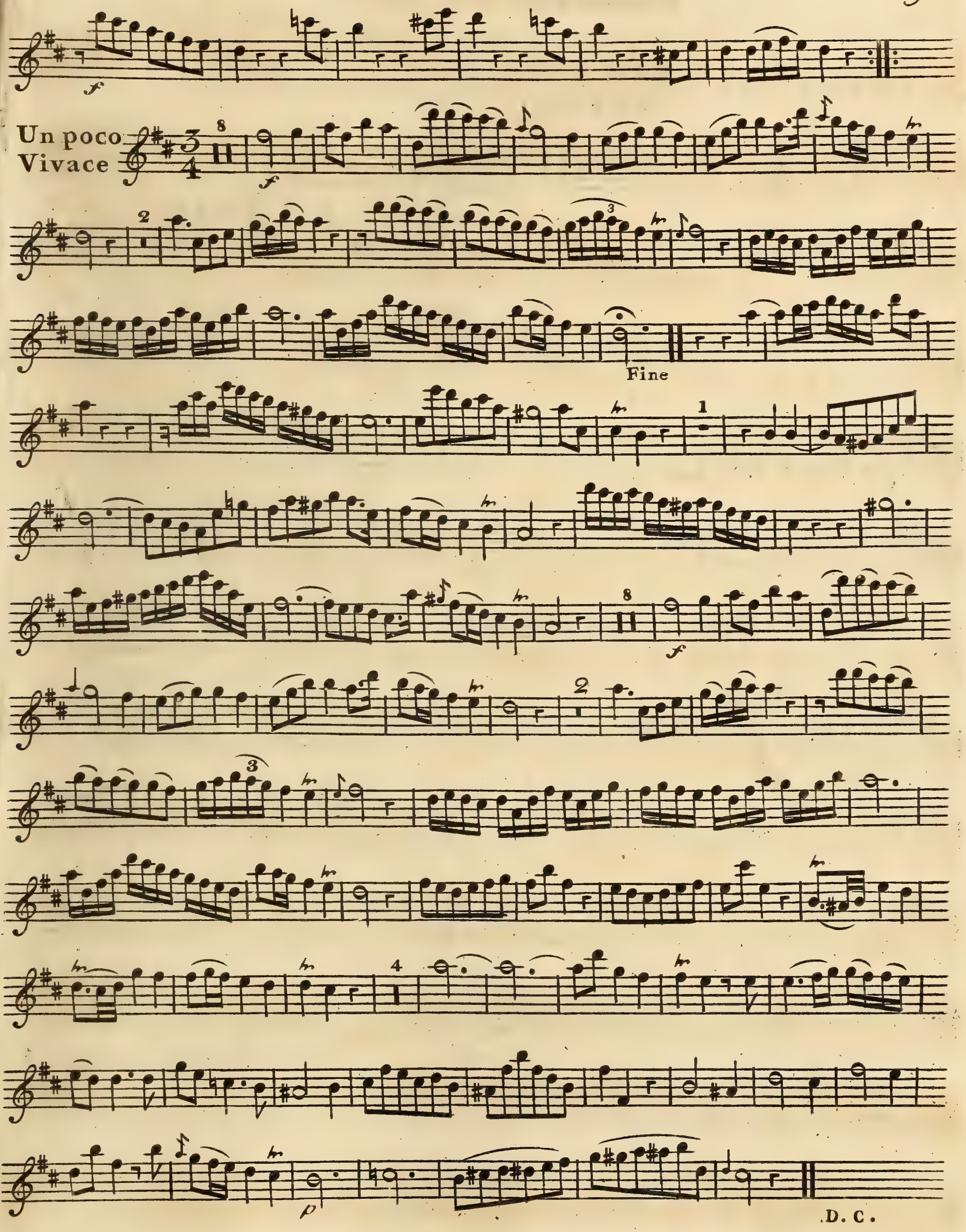
# Quartetto III




Rondeau
Grazioso
fine
DaCapo

# QUARTETTO IV

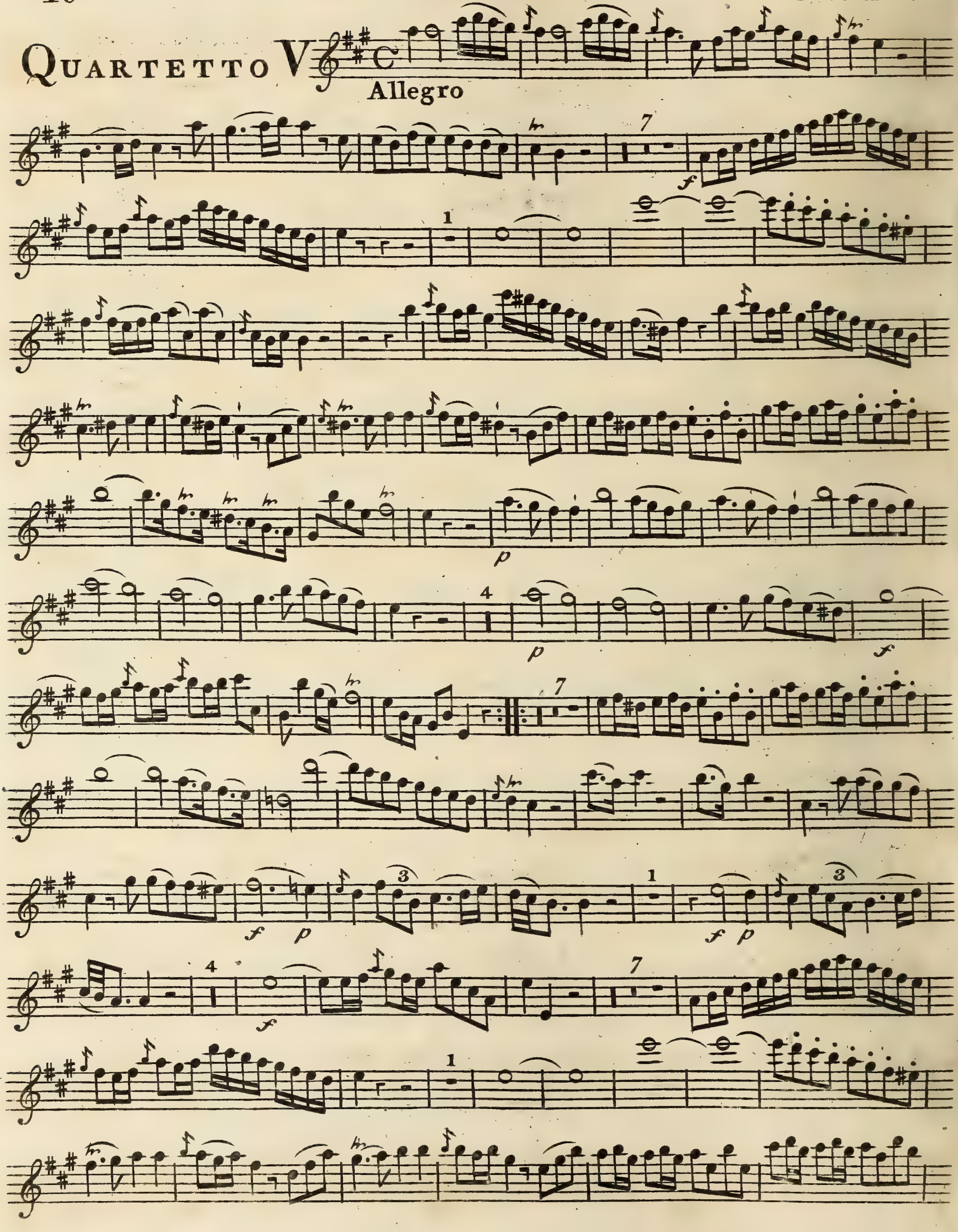


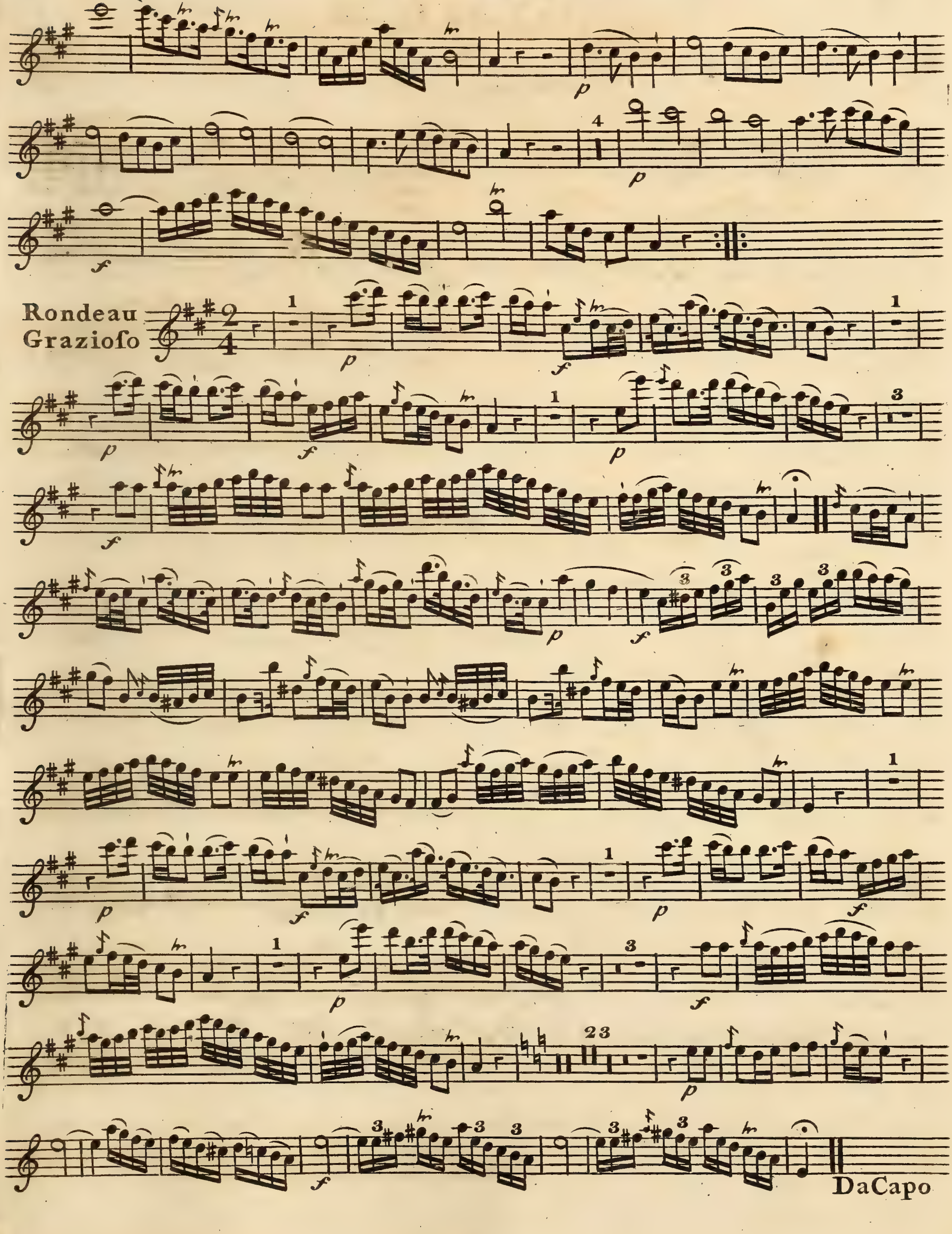

Un poco Vivace
Fine
D. C.

Violino o' Flauto Primo

I. C. Bach

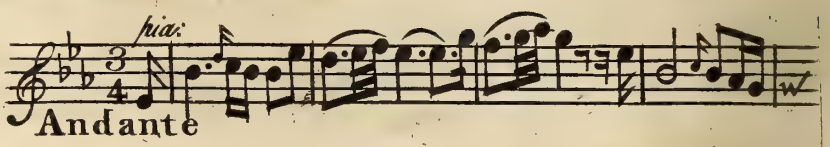
# QUARTETTO V

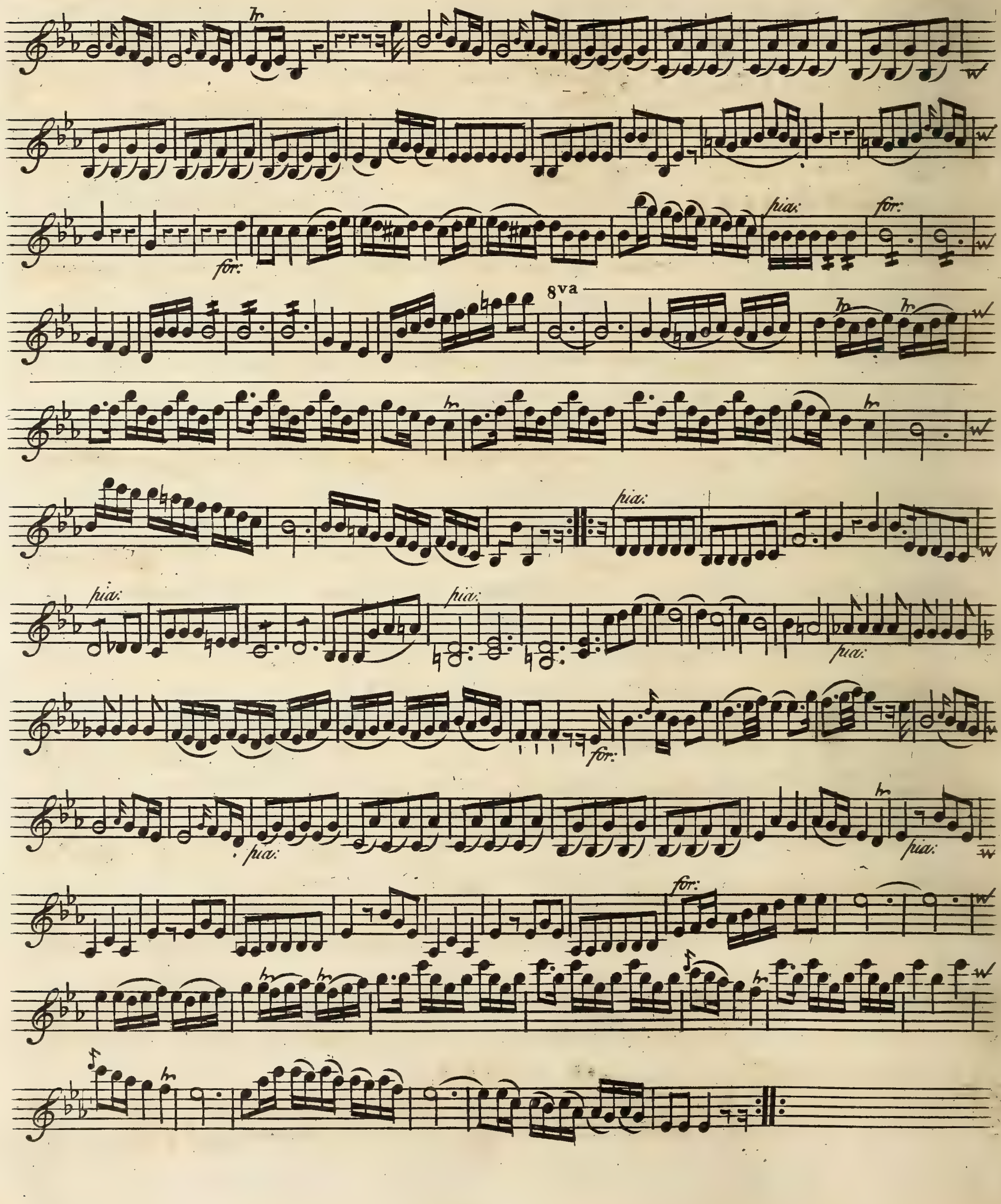


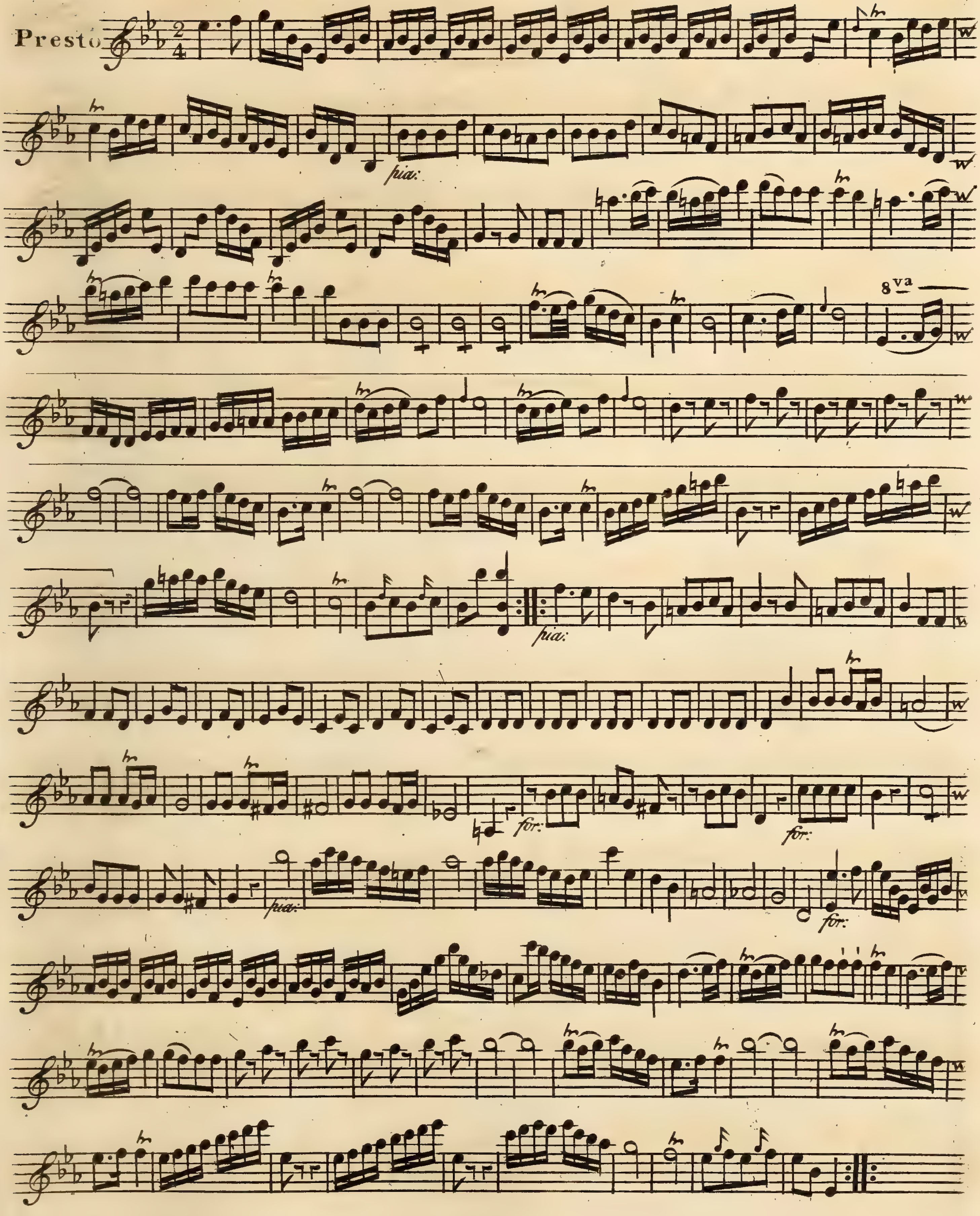

Rondeau
Grazioso
DaCapo

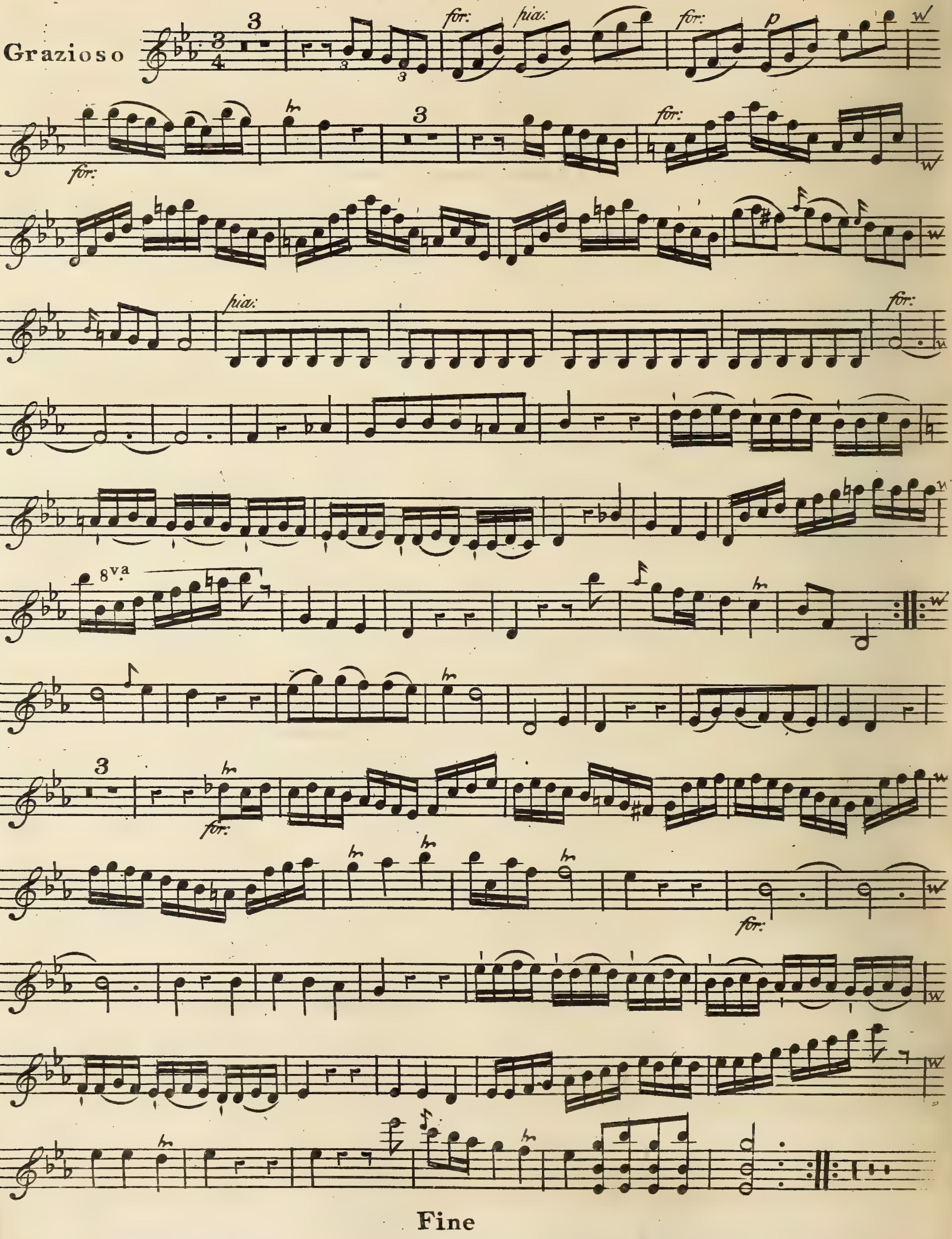
 F. Giardini

# QUARTETTO VI




Presto
pia:
8va
pia:
for:
for:
pia:
for:


Grazioso
3
for:
pia:
for:
p
for:
3
for:
pia:
for:
8va
3
for:
for:
Fine

13

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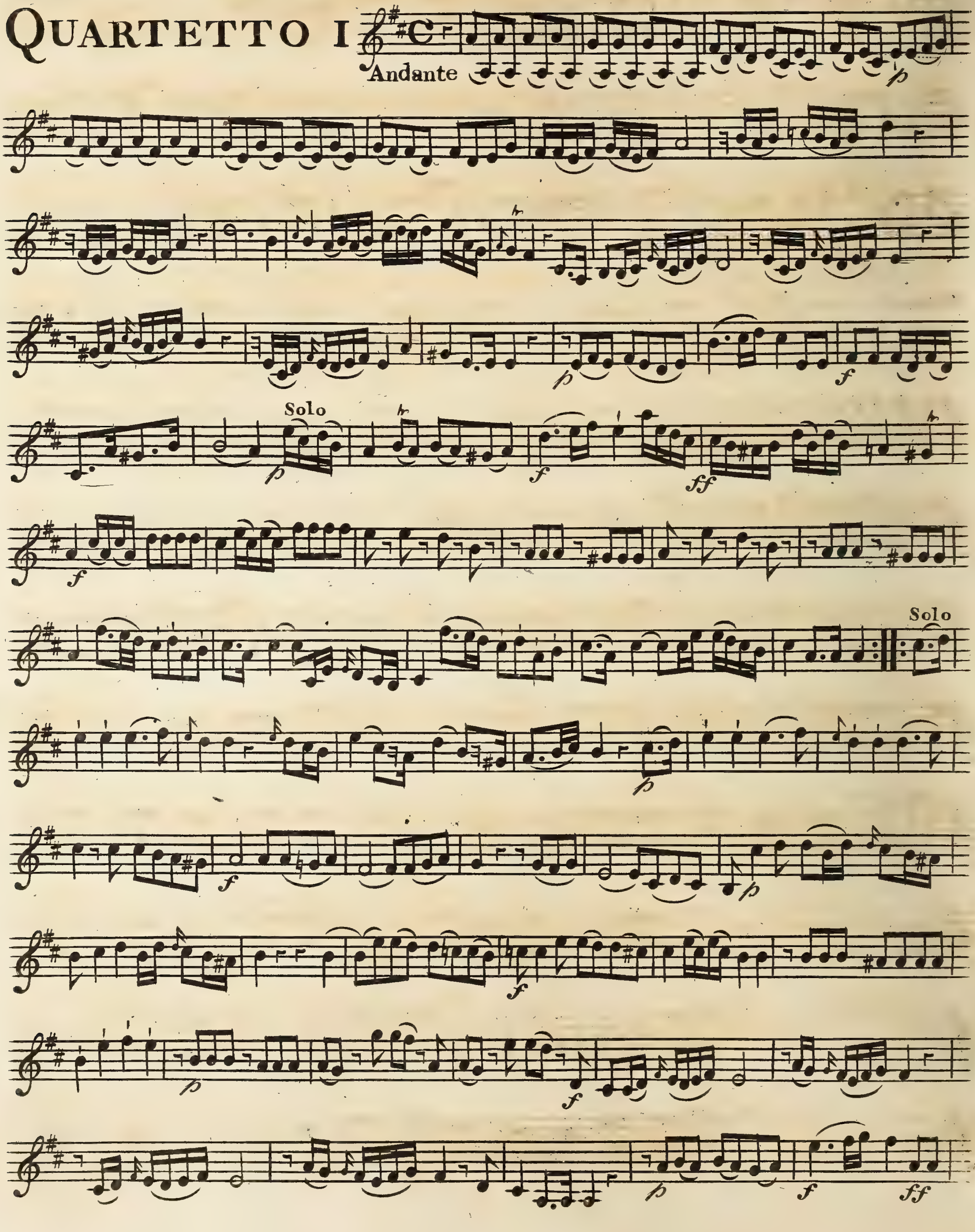
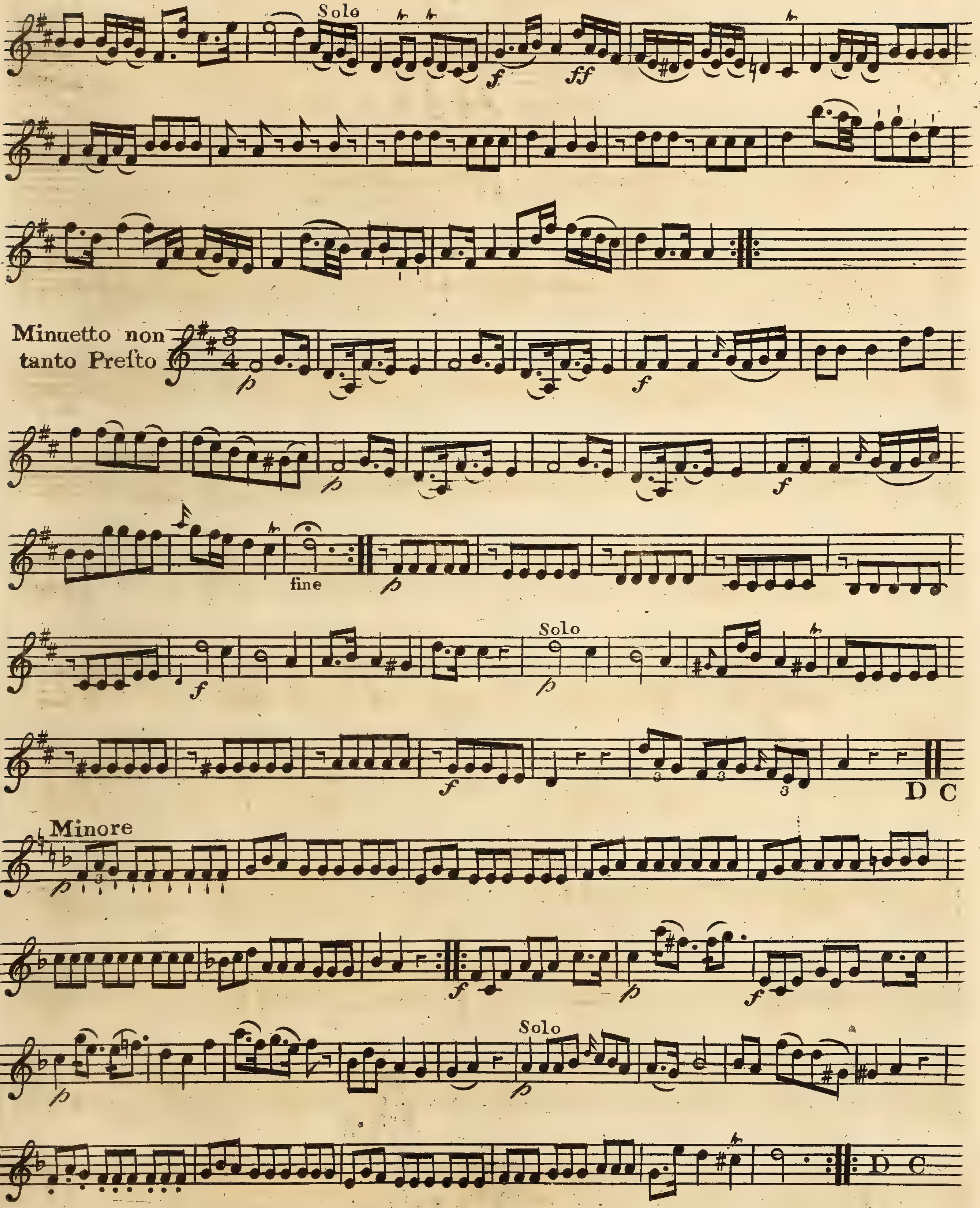
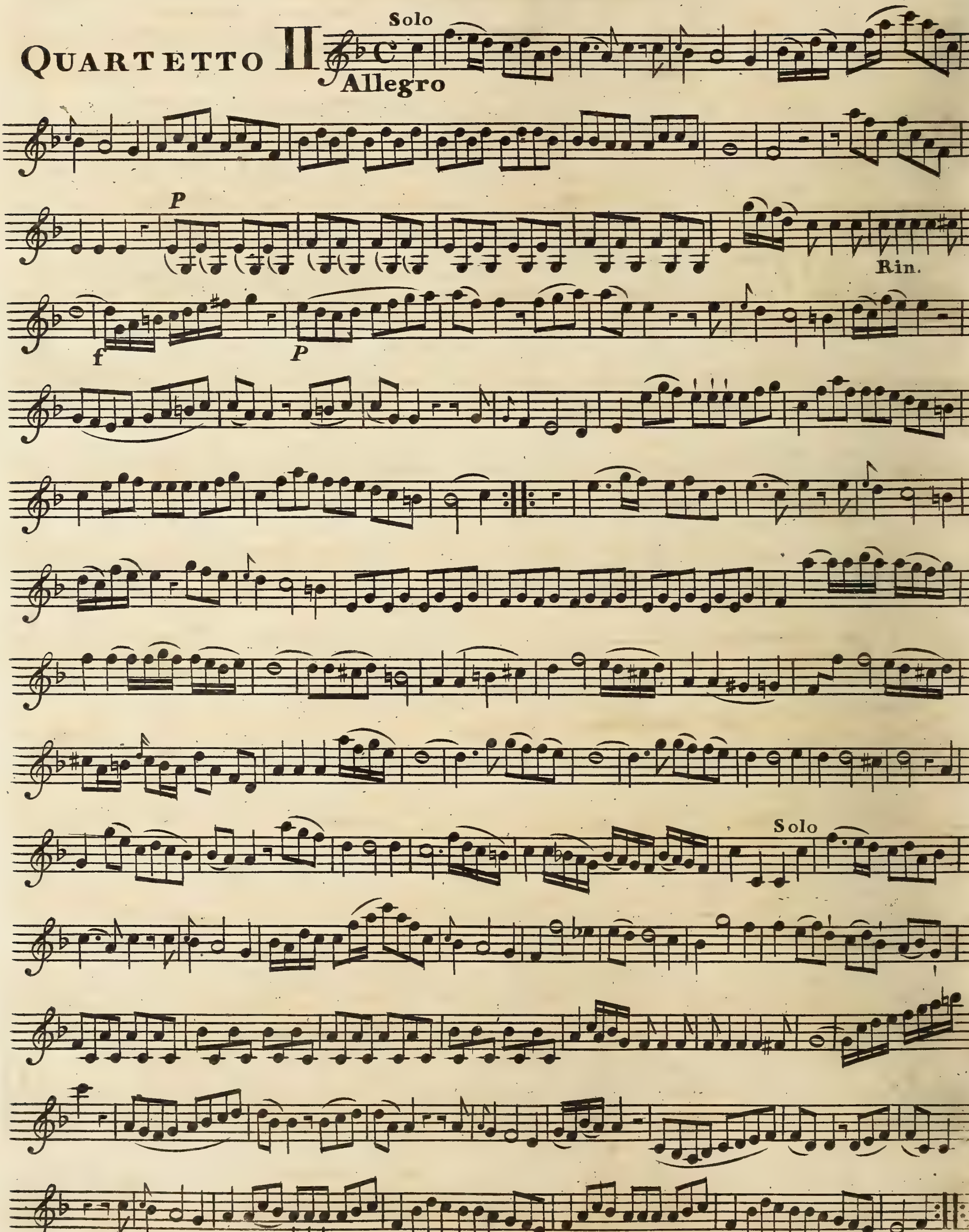
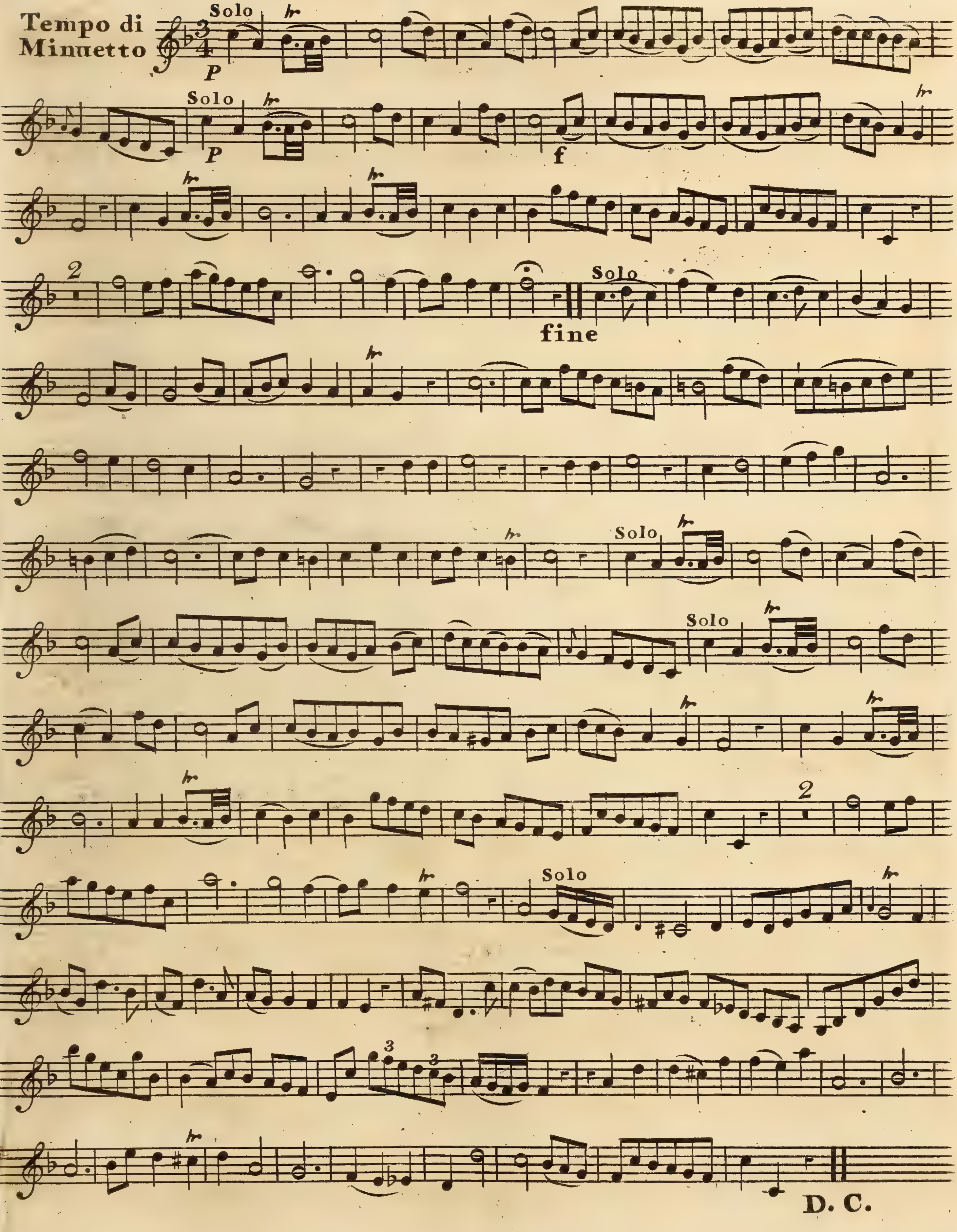



Solo
Minuetto non tanto Presto
fine
Solo
D C
Minore
Solo
D C

# VIOLINO SECONDO

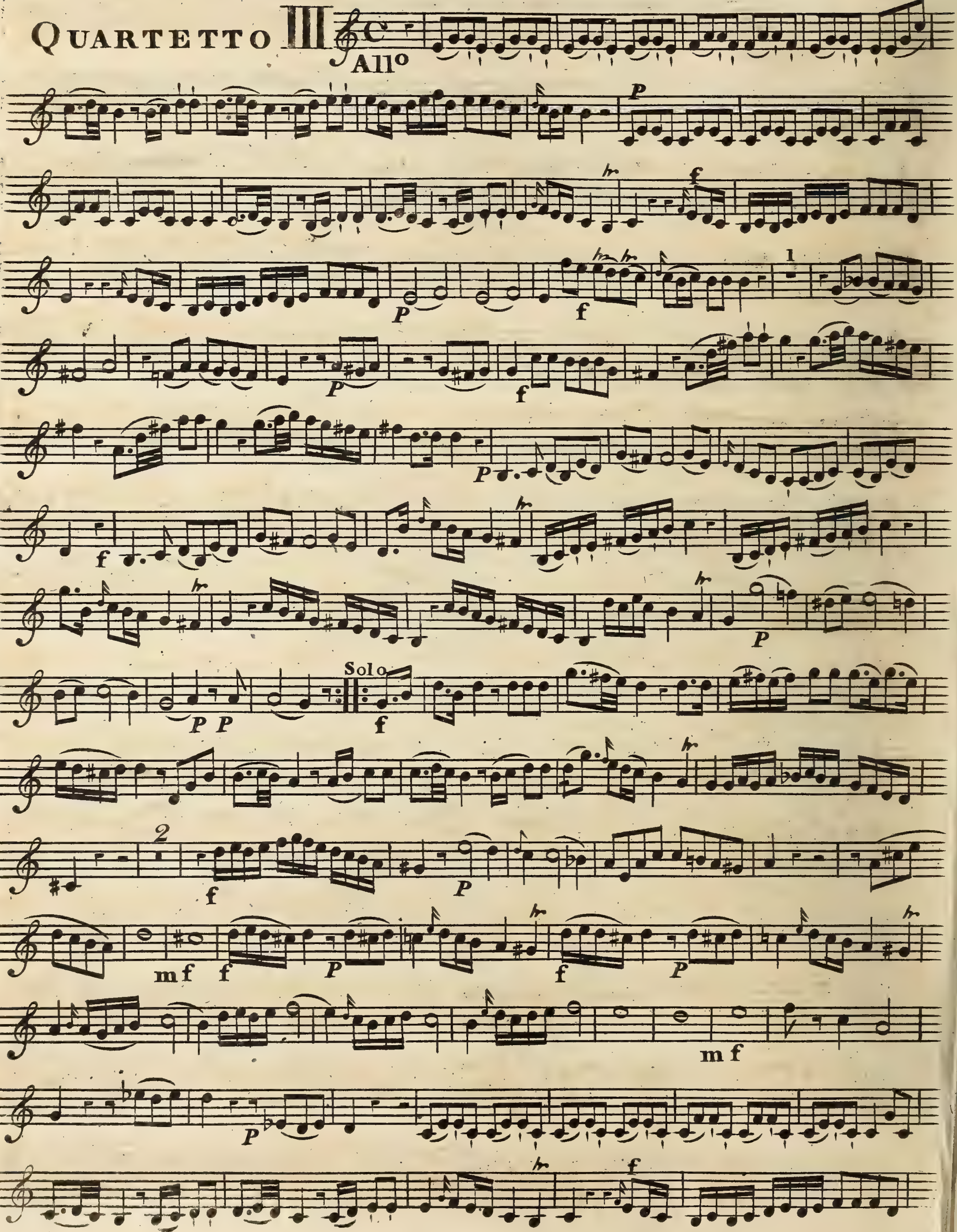
## QUARTETTO II

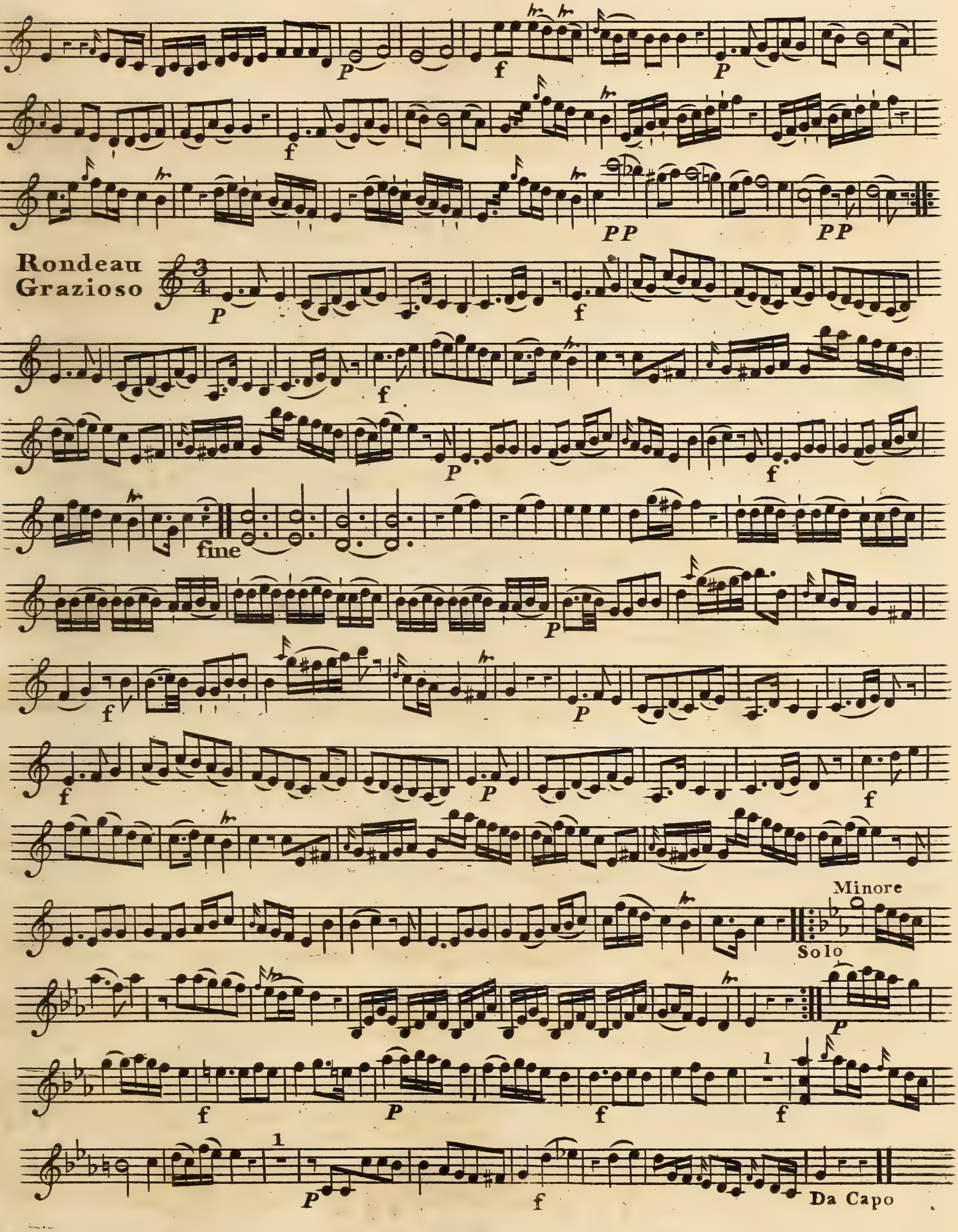



Tempo di Minuetto
Solo
P
Solo
P
f
Solo
fine
Solo
Solo
Solo
D. C.

# VIOLINO SECONDO

## QUARTETTO III




P
f
PP
Rondeau
Grazioso
fine
Minore
Solo
1
Da Capo

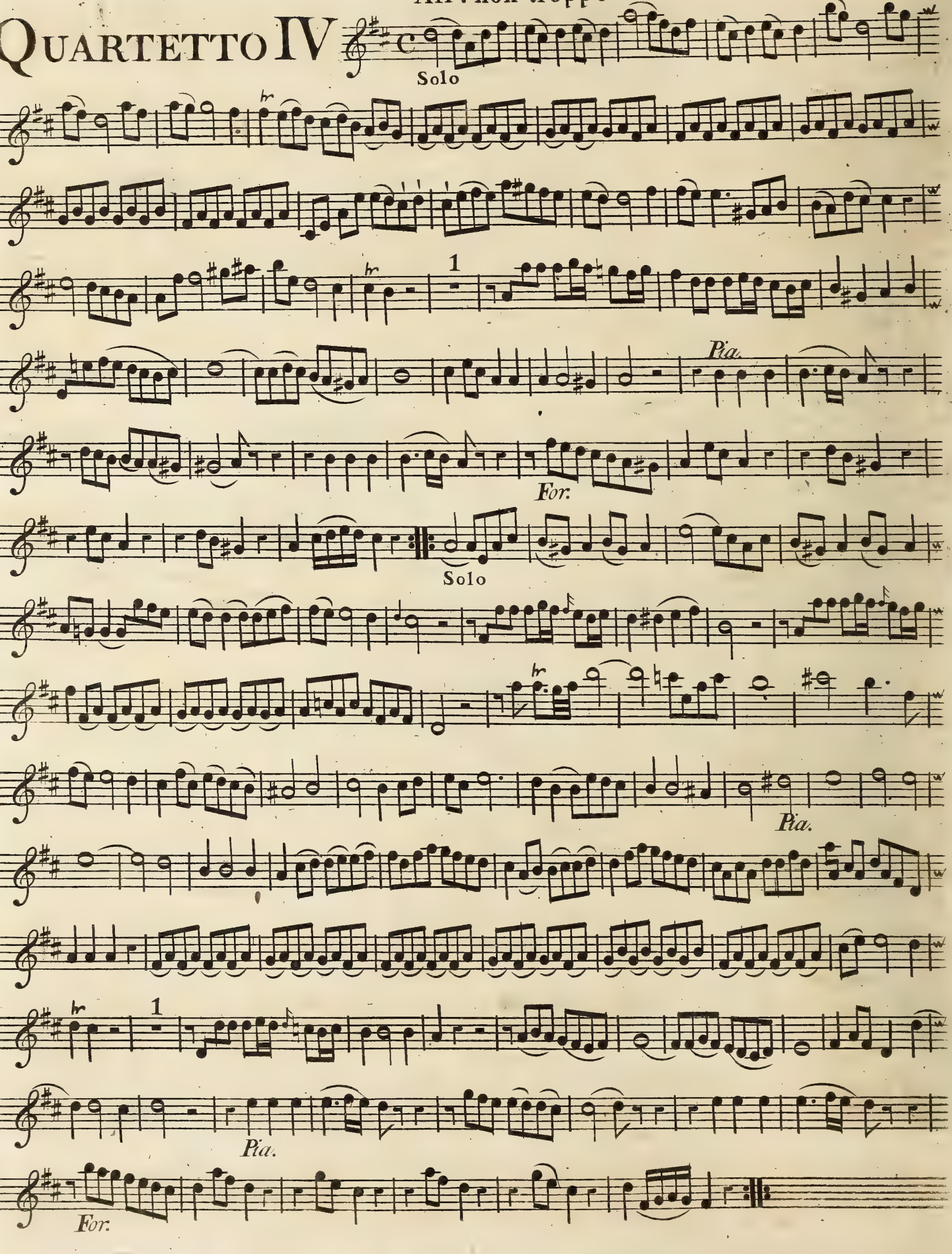
64

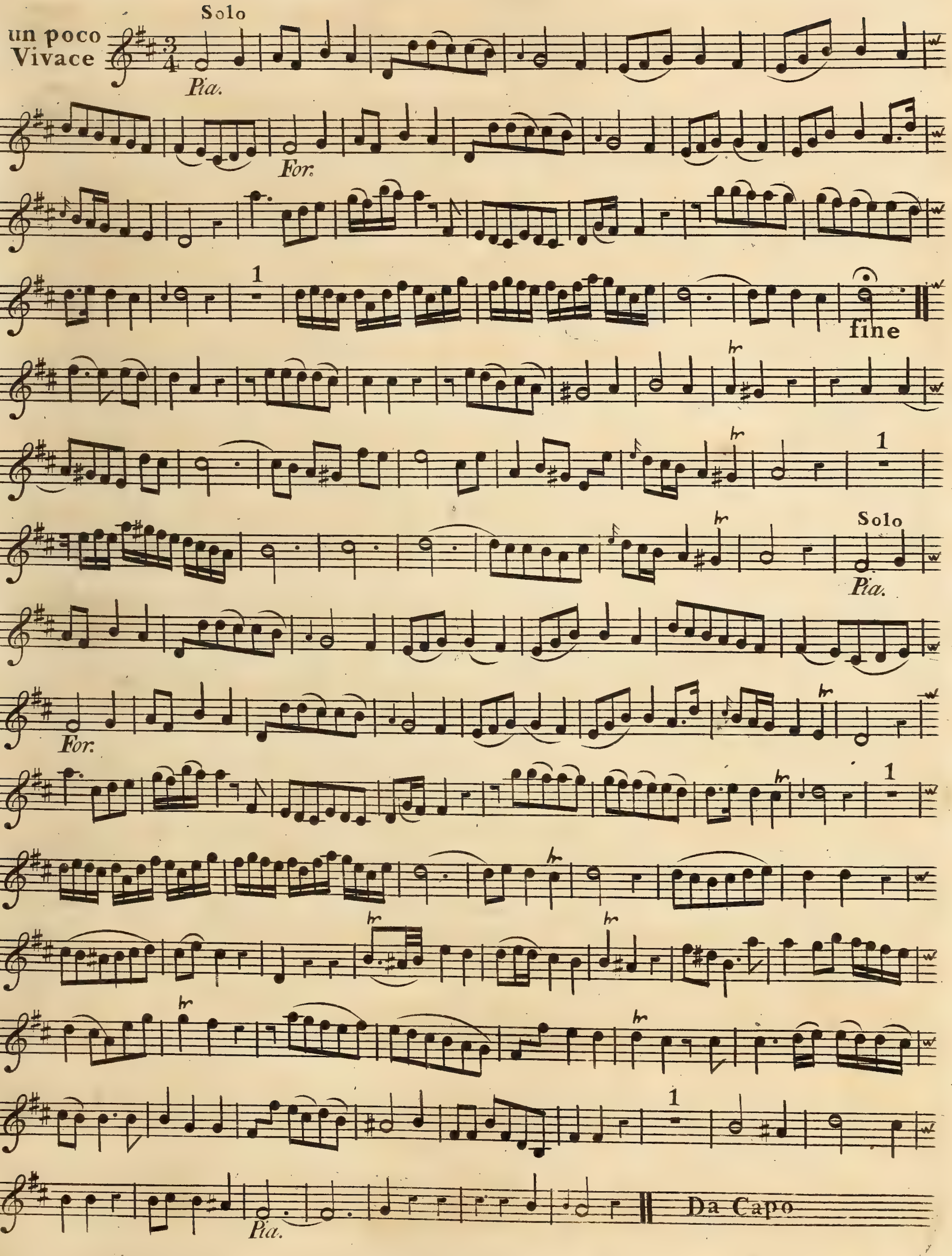




# QUARTETTO IV

All°. non troppo

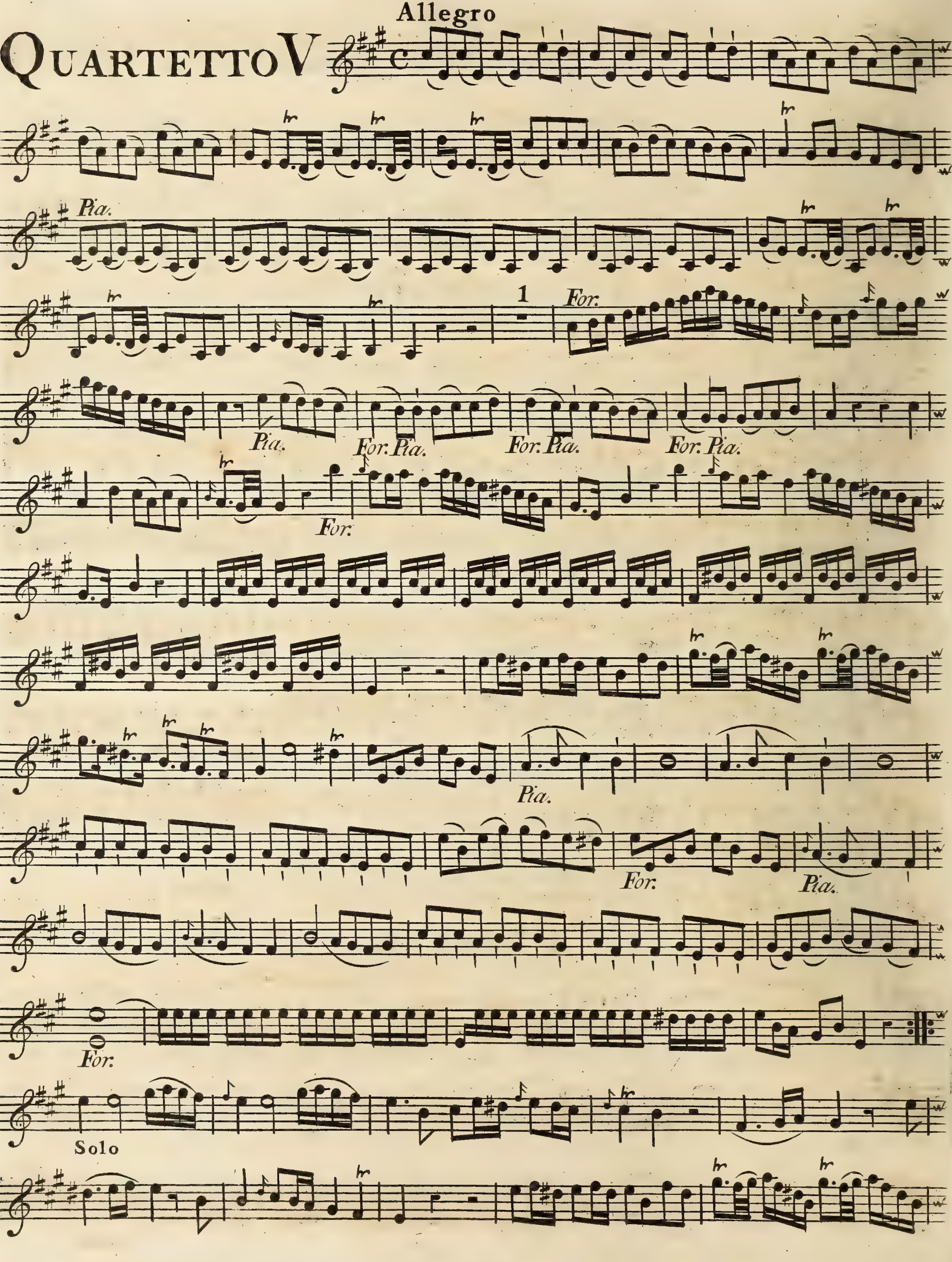


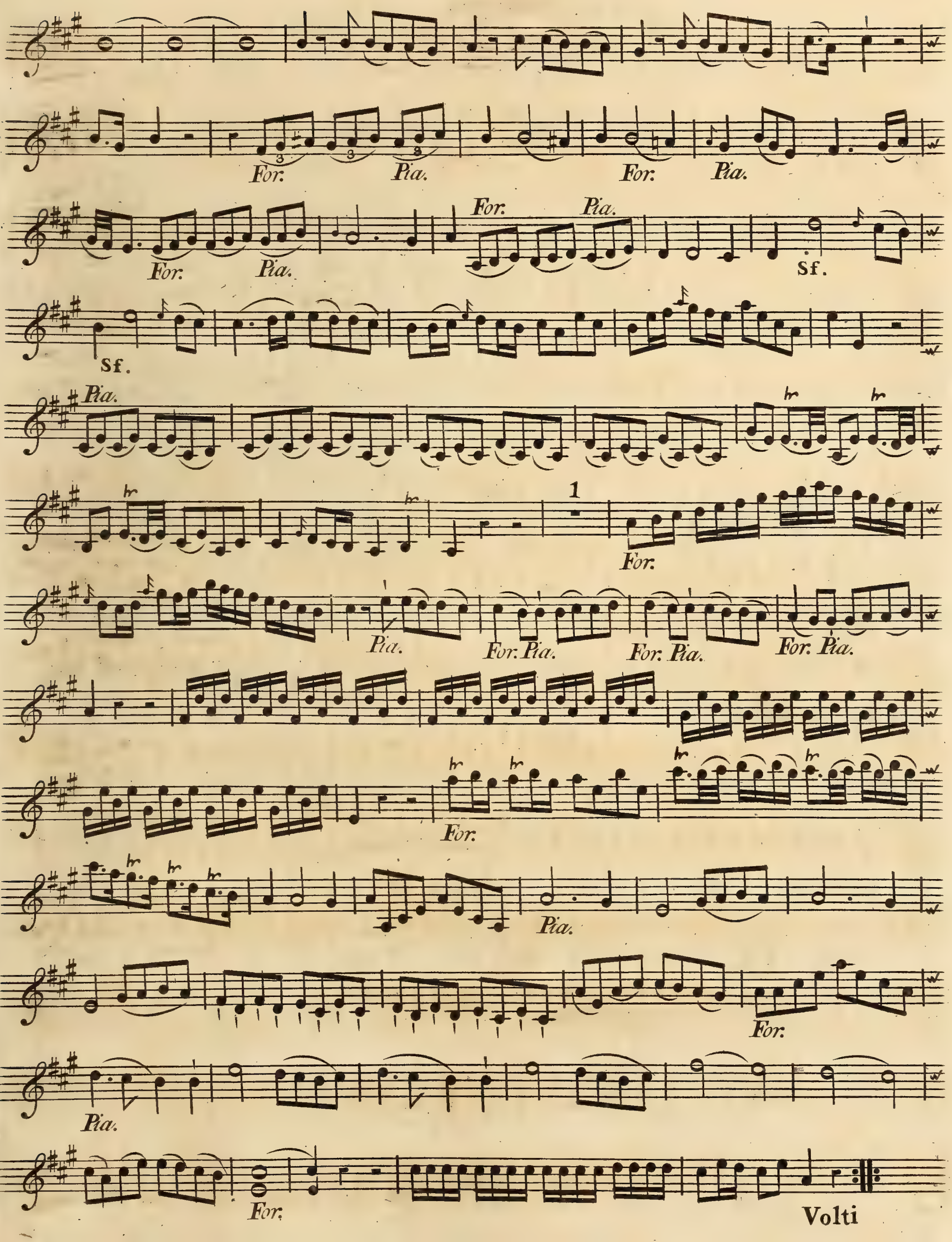

un poco Vivace
Solo
Pia.
For.
1
fine
1
Solo
Pia.
For.
1
1
Pia.
Da Capo

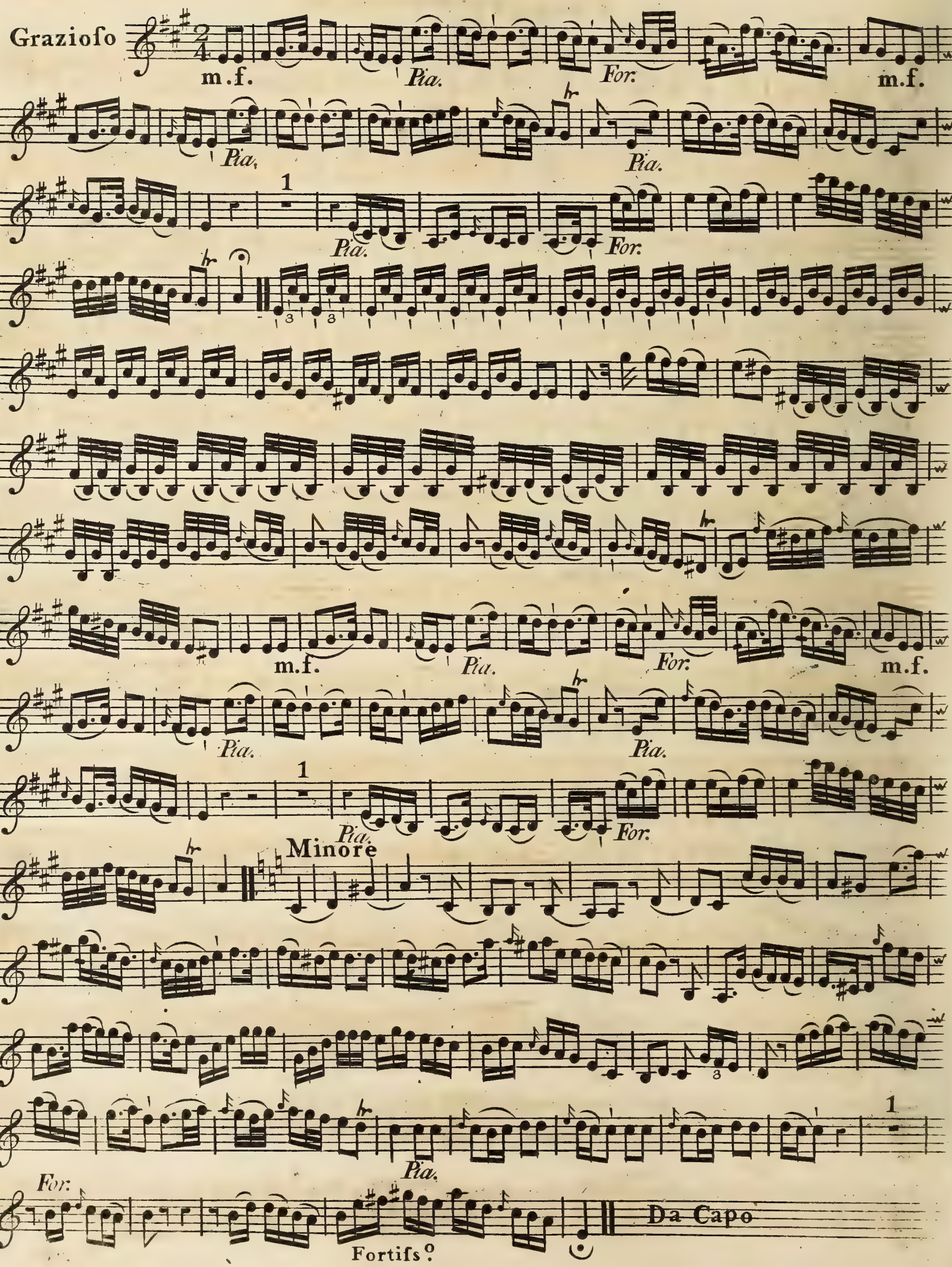
65



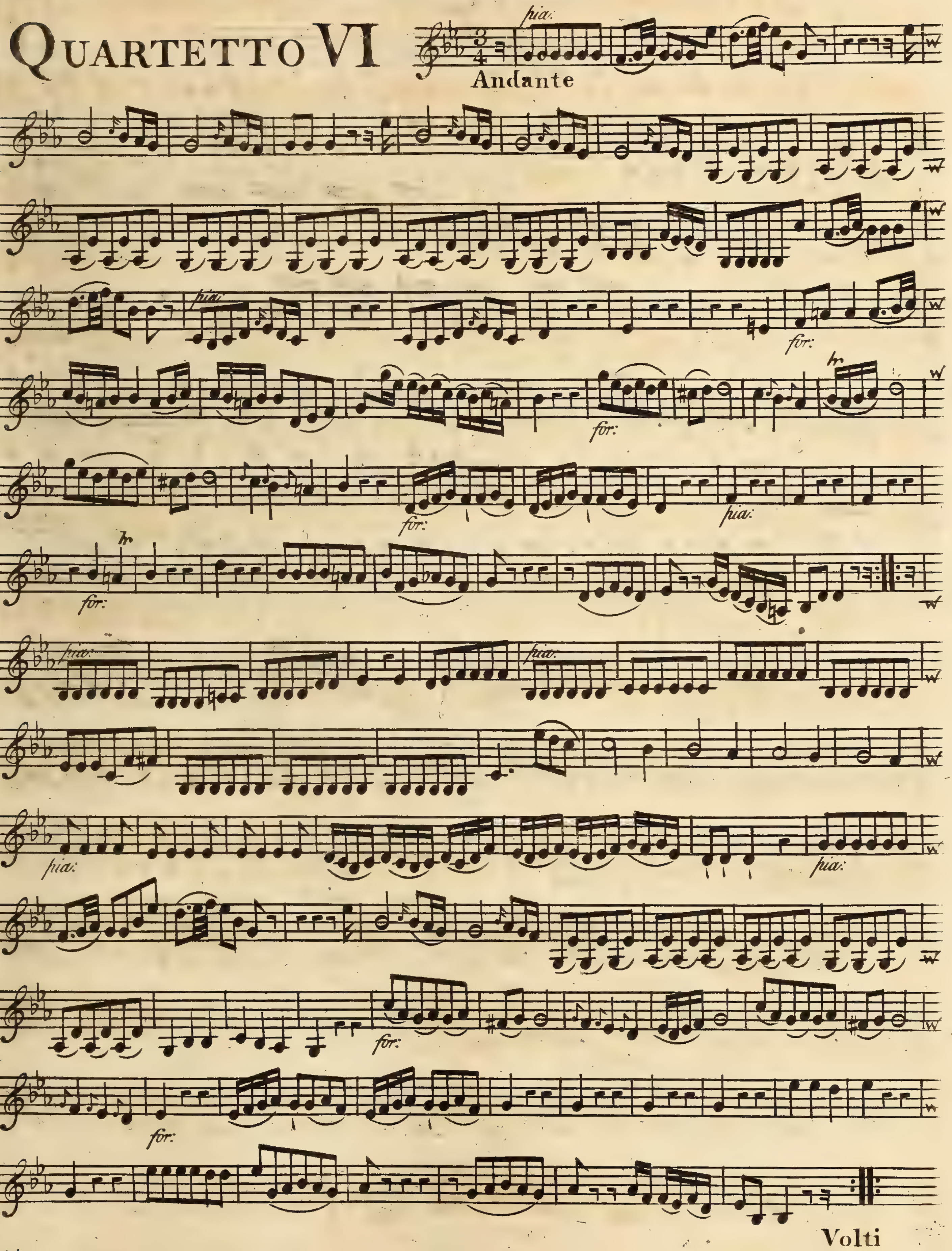
# QUARTETTO V

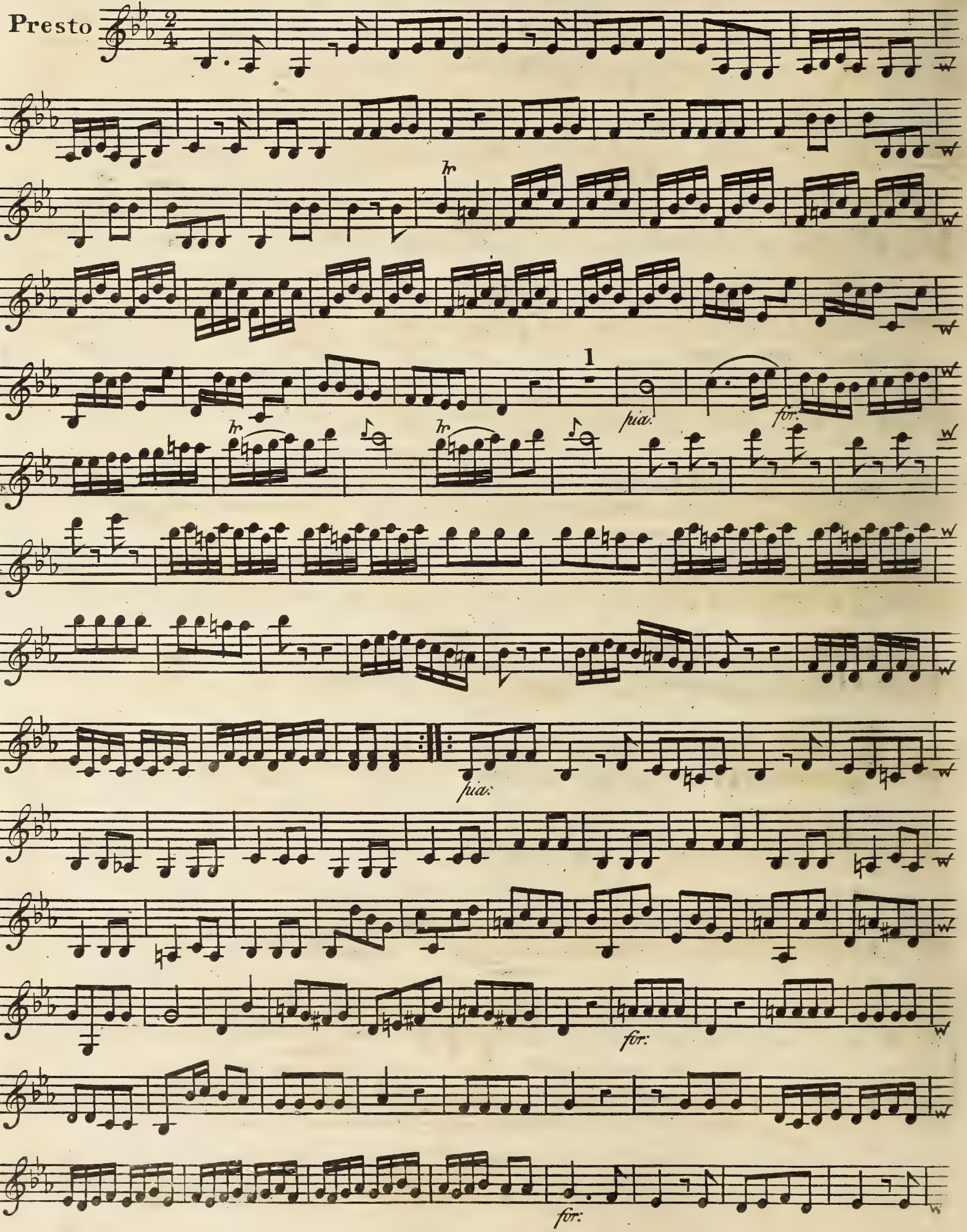


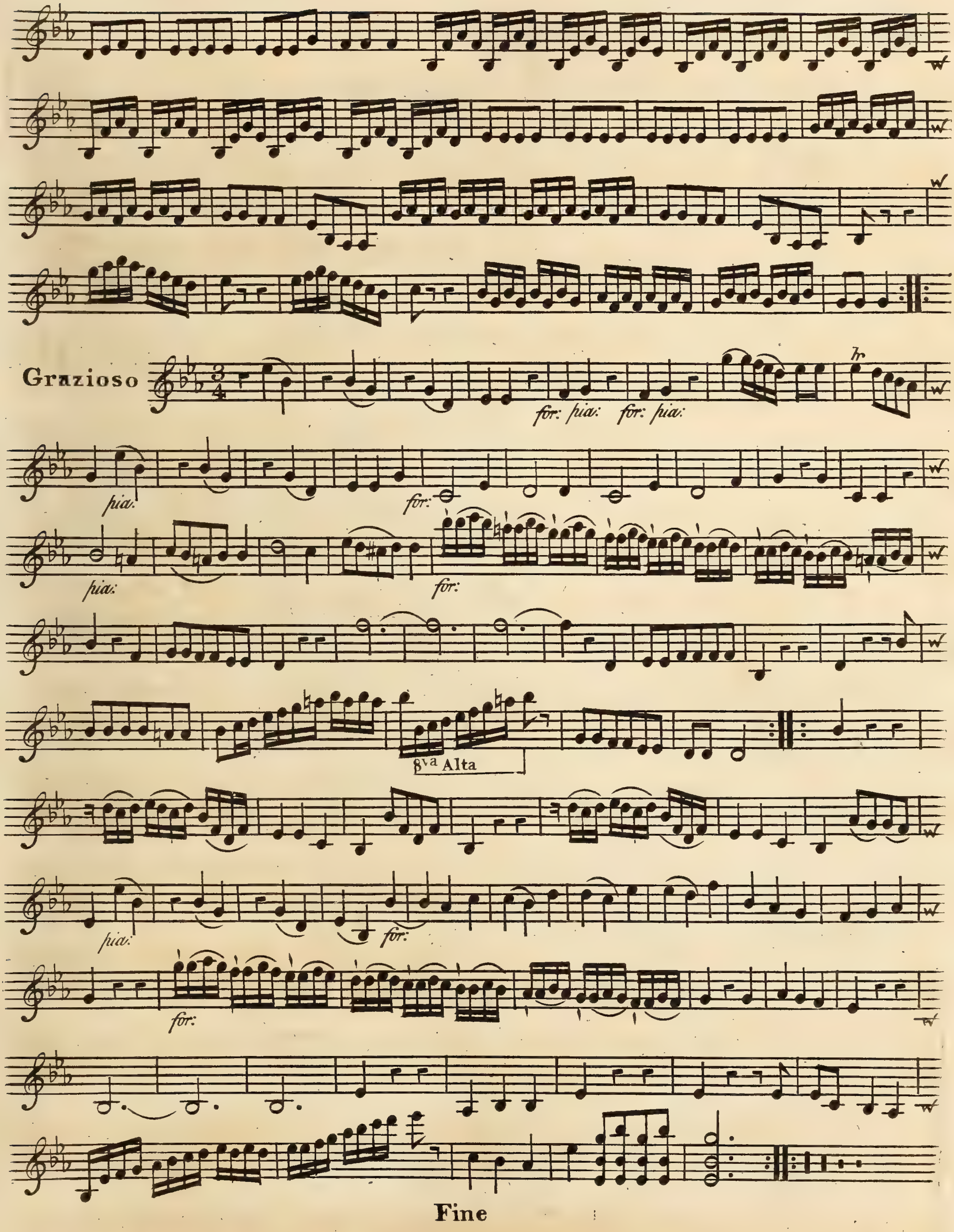

For.
Pia.
Sf.
1
For. Pia.
Volti


Graziofo
m.f.
Pia.
For.
m.f.
Pia.
Pia.
Pia.
For.
m.f.
Pia.
For.
m.f.
Pia.
Pia.
Pia.
For.
Minore
Pia.
For.
Fortifs.º
Da Capo

# QUARTETTO VI




Presto
1
pia:
for:
pia:
for:
for:


Grazioso
for: pia: for: pia:
pia:
for:
pia:
for:
8va Alta
pia:
for:
for:
Fine

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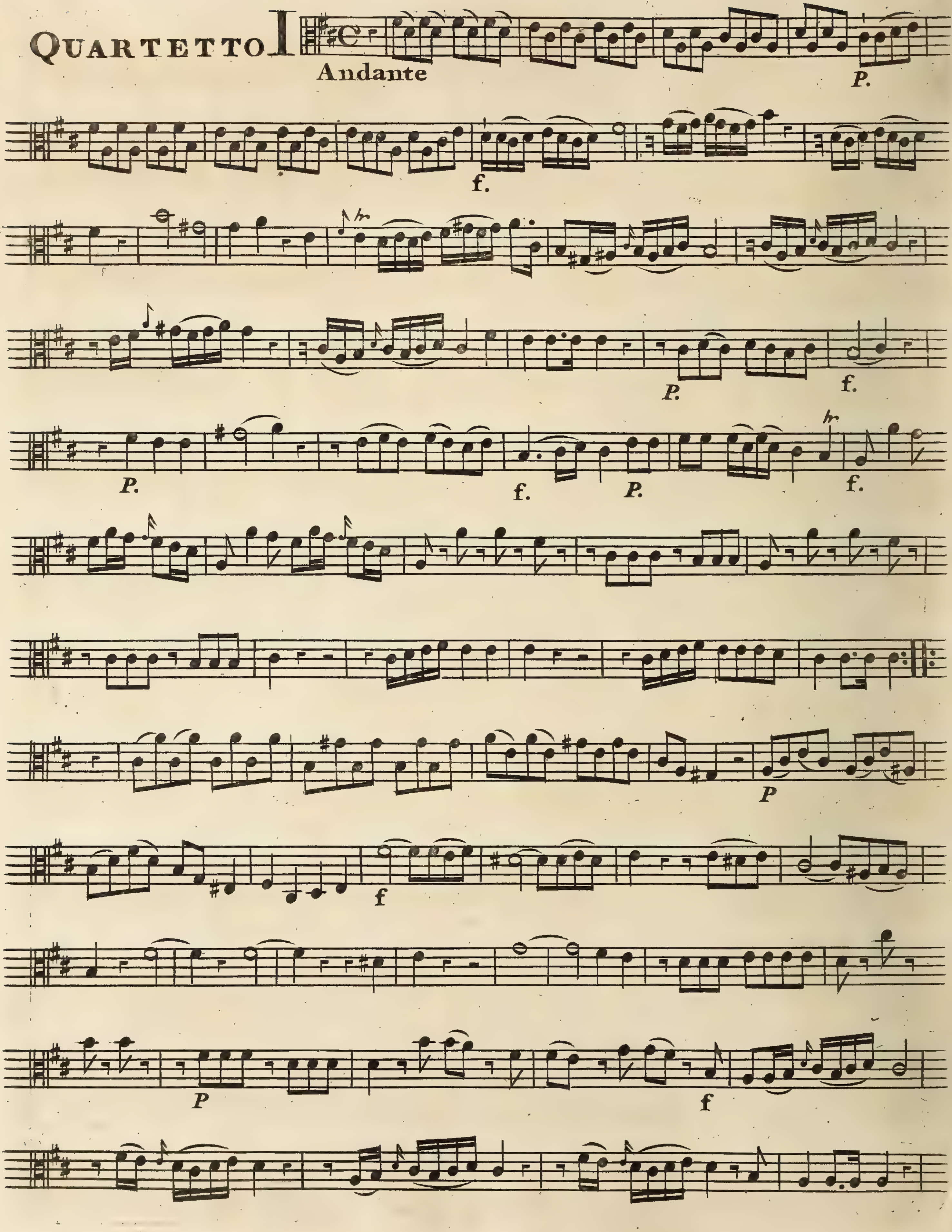
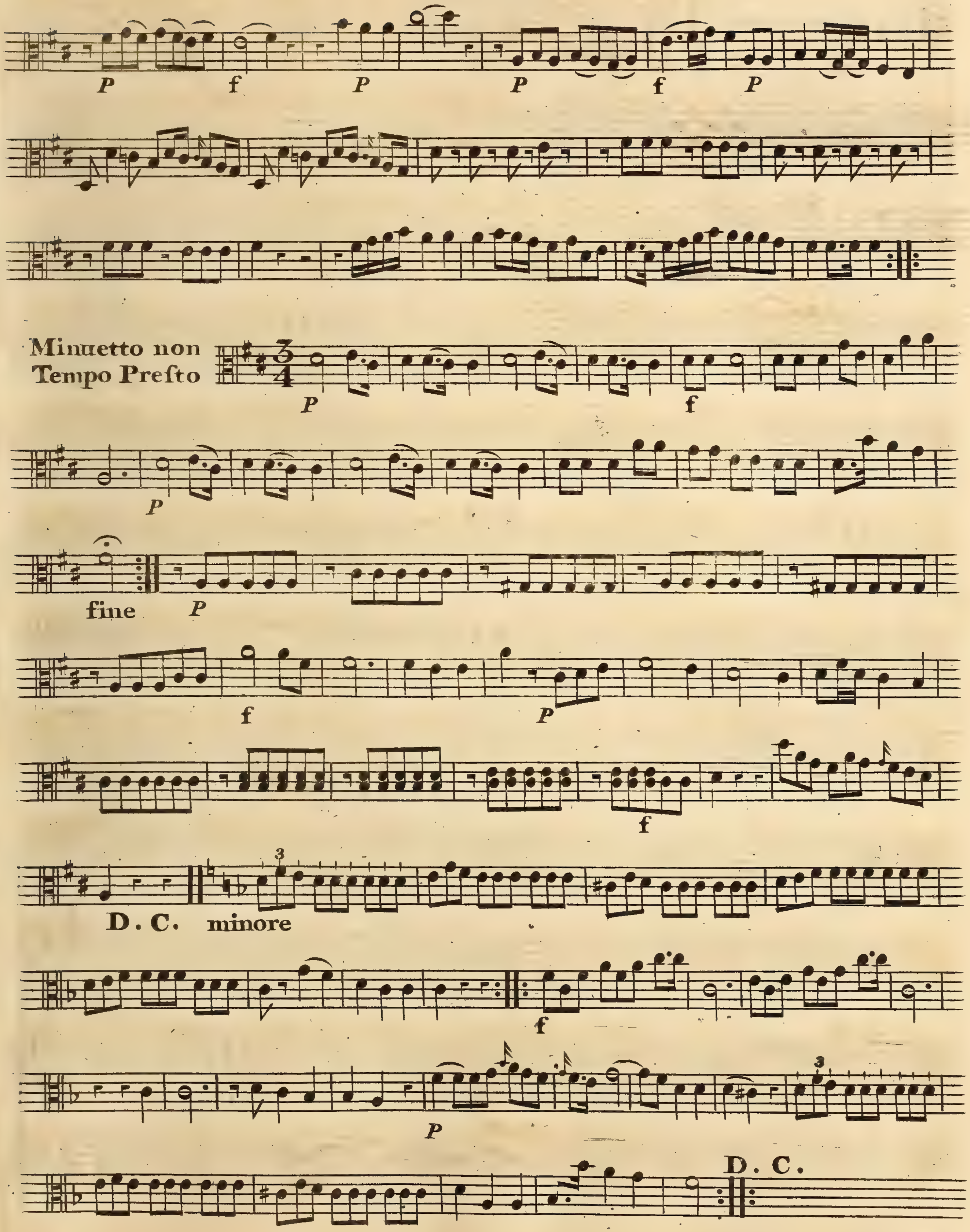
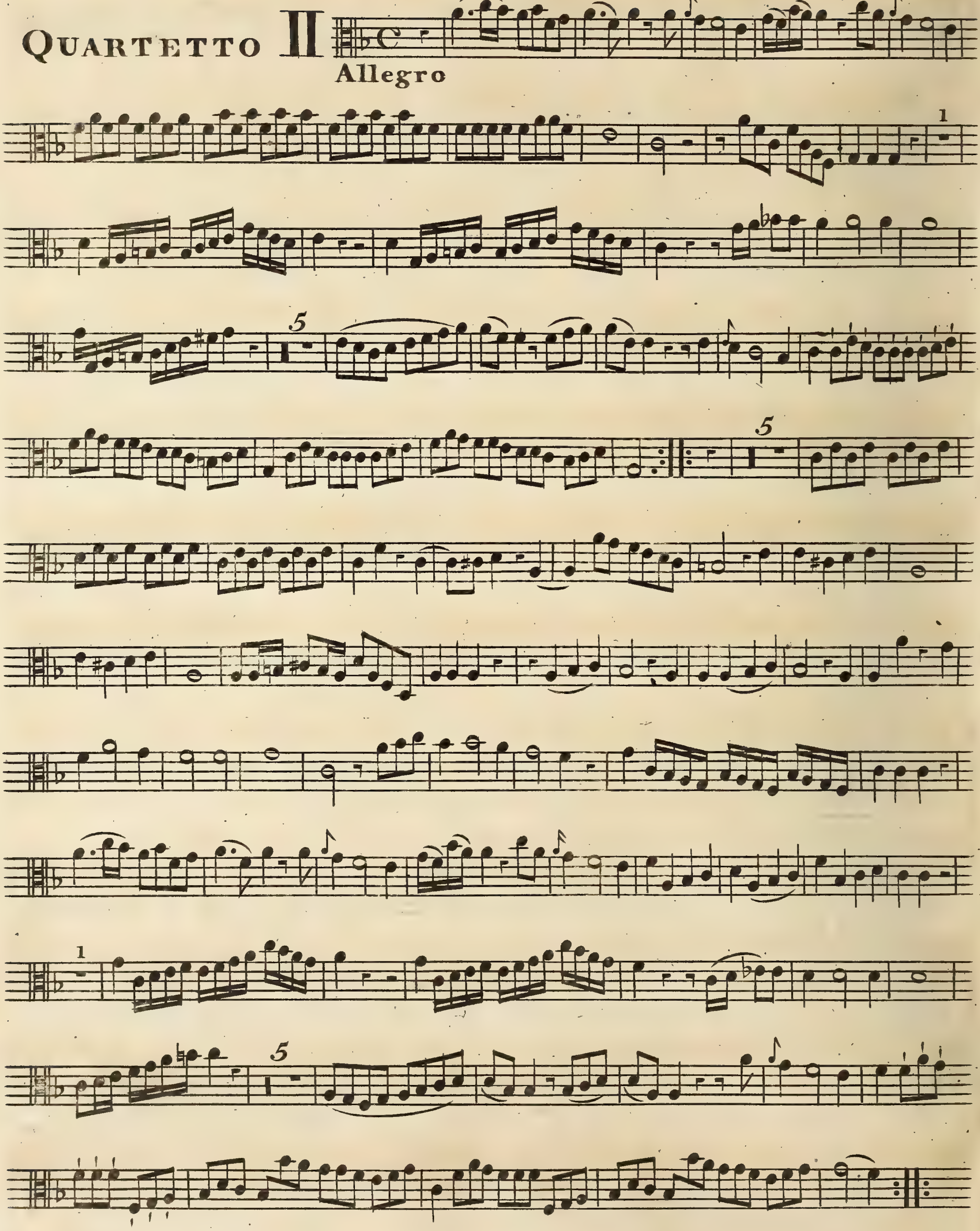



Minuetto non
Tempo Presto
fine
D. C.
minore
D. C.

# VIOLA

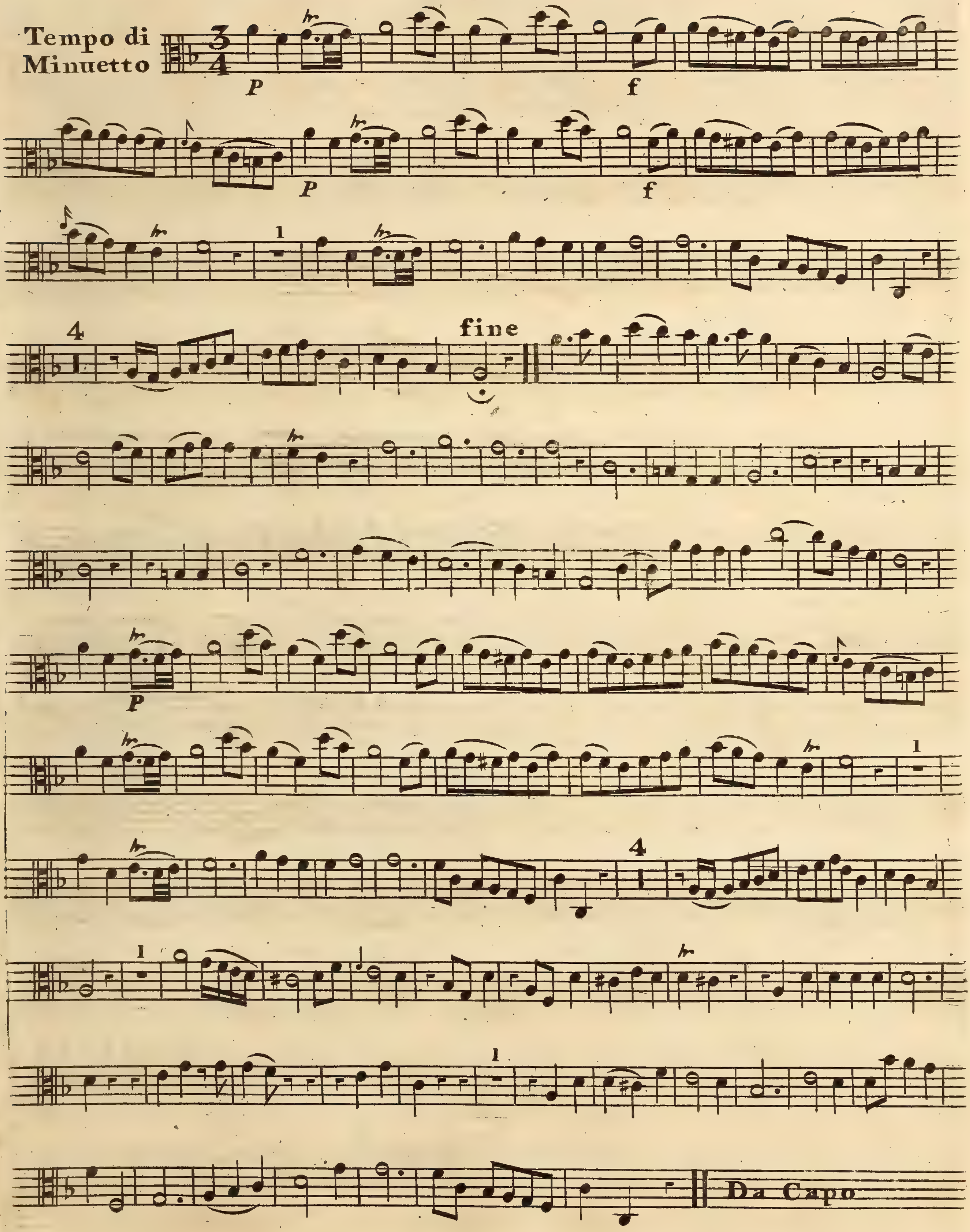
## QUARTETTO II

Allegro

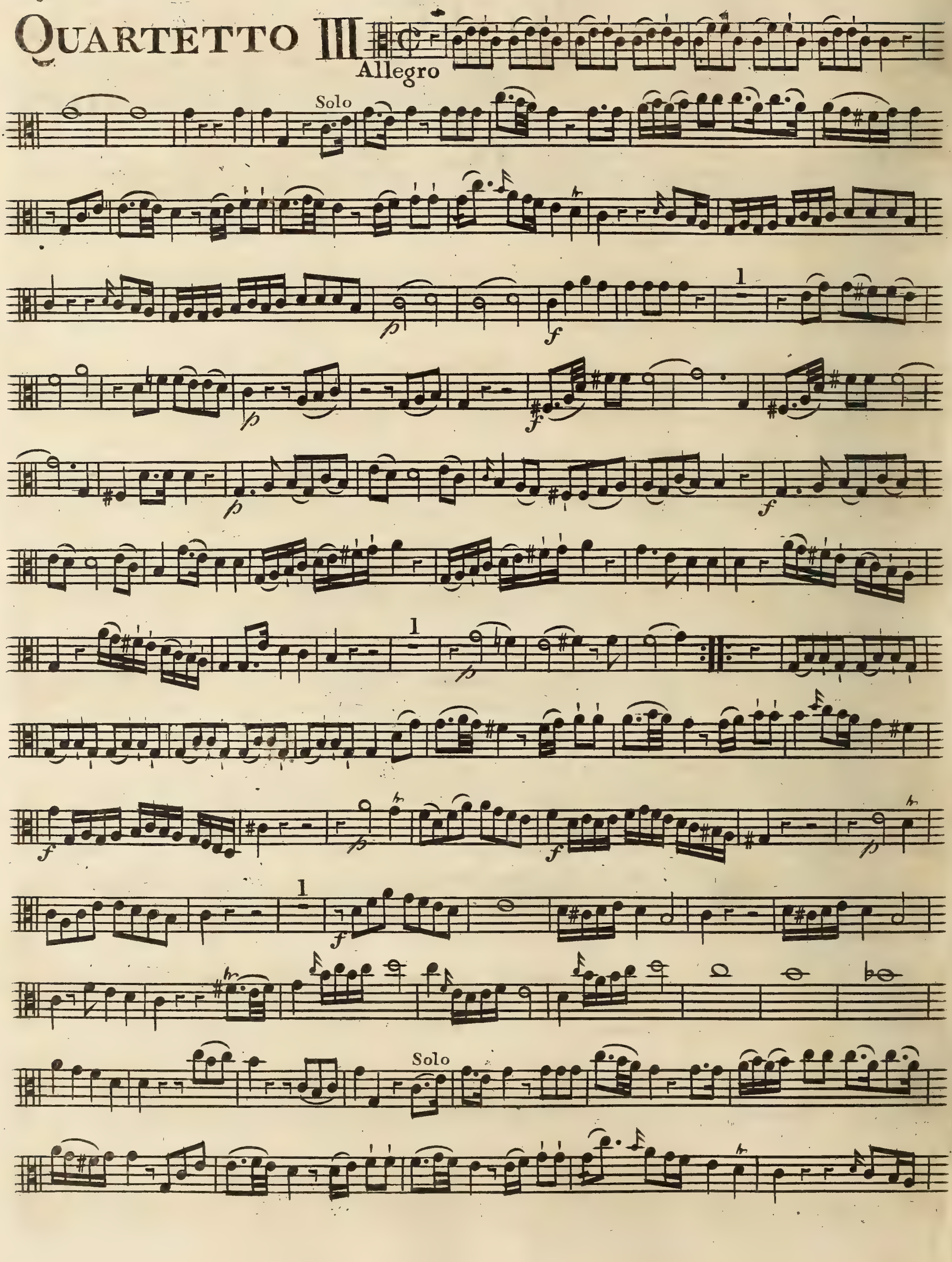


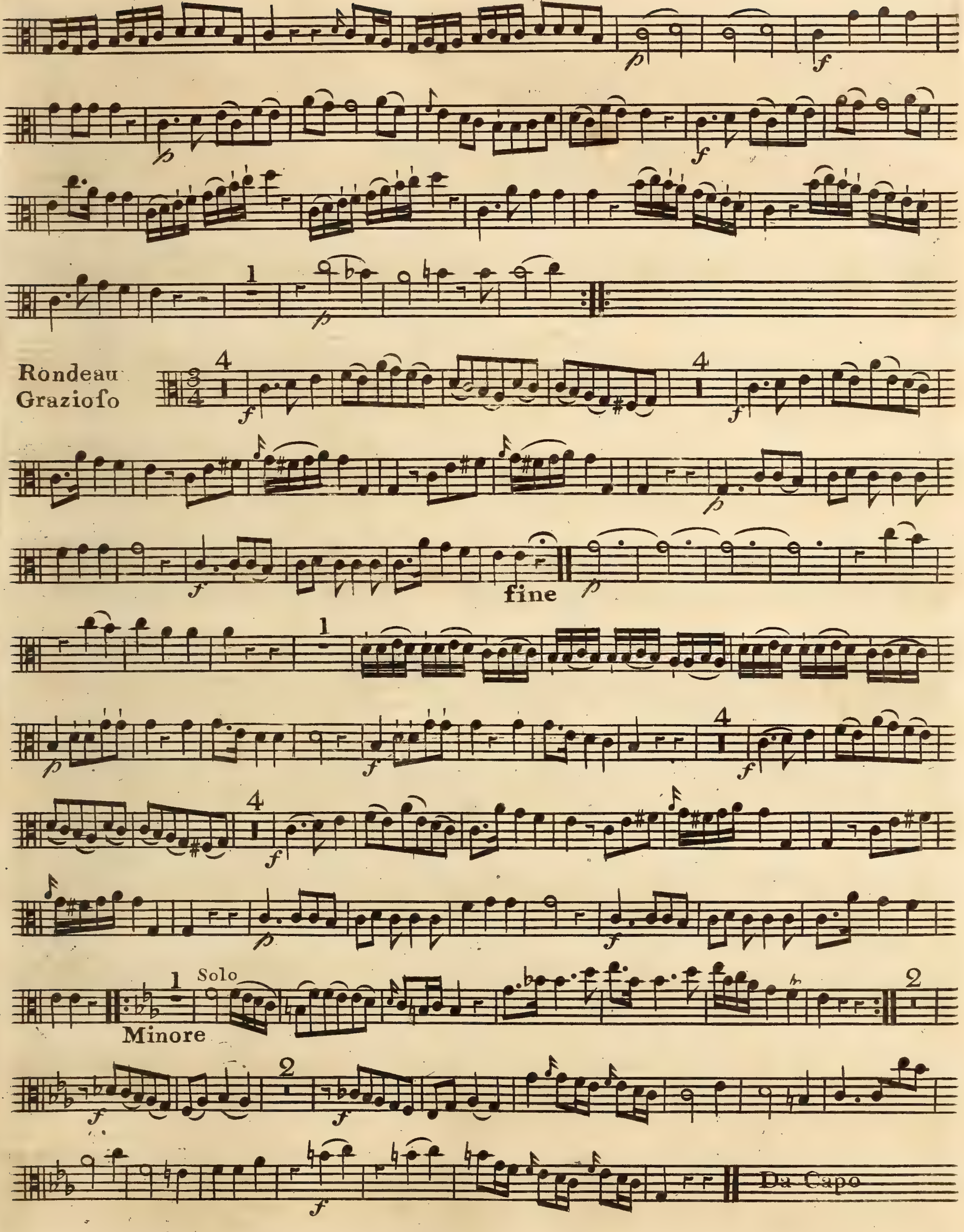
# VIOLA

Tempo di Minuetto

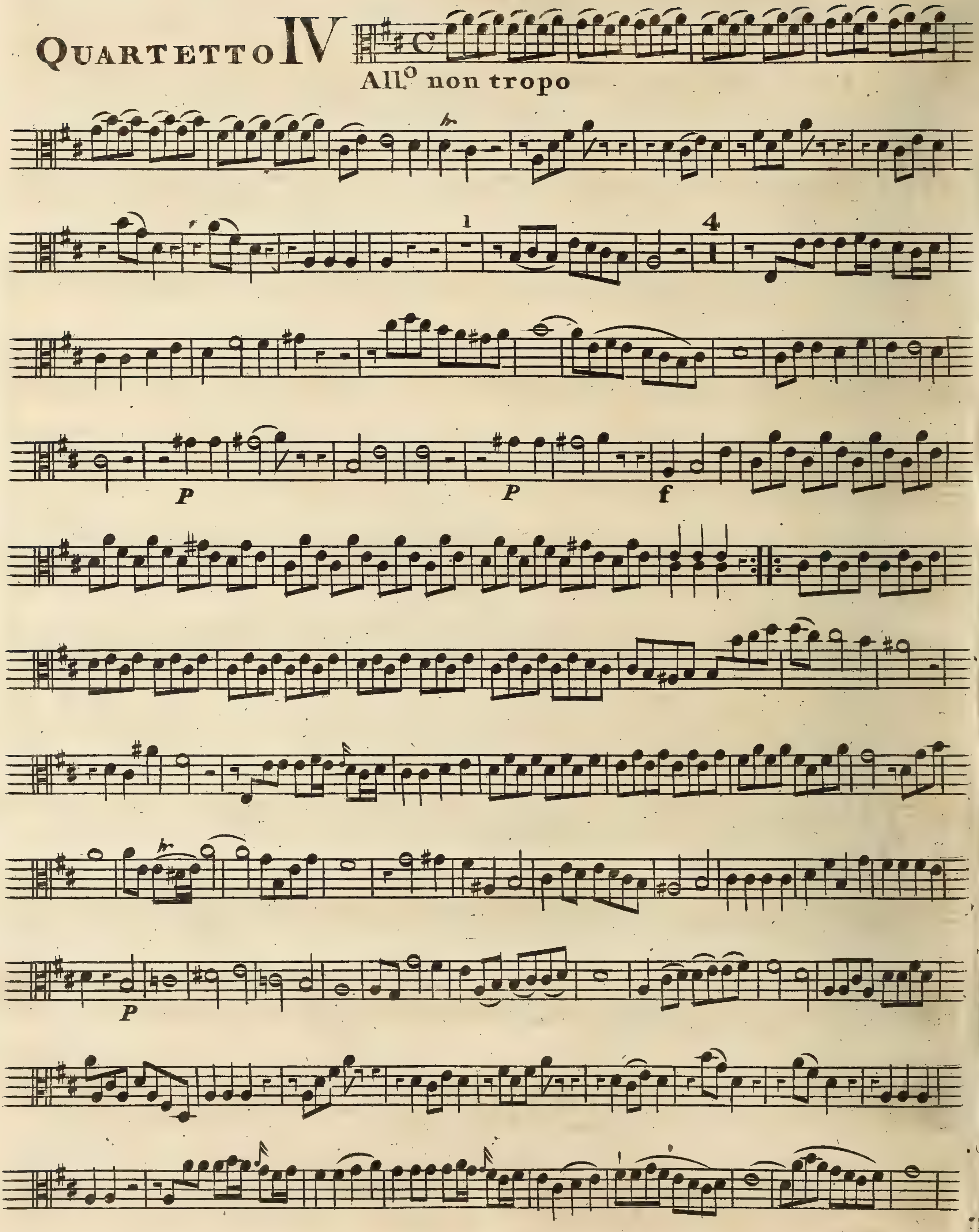


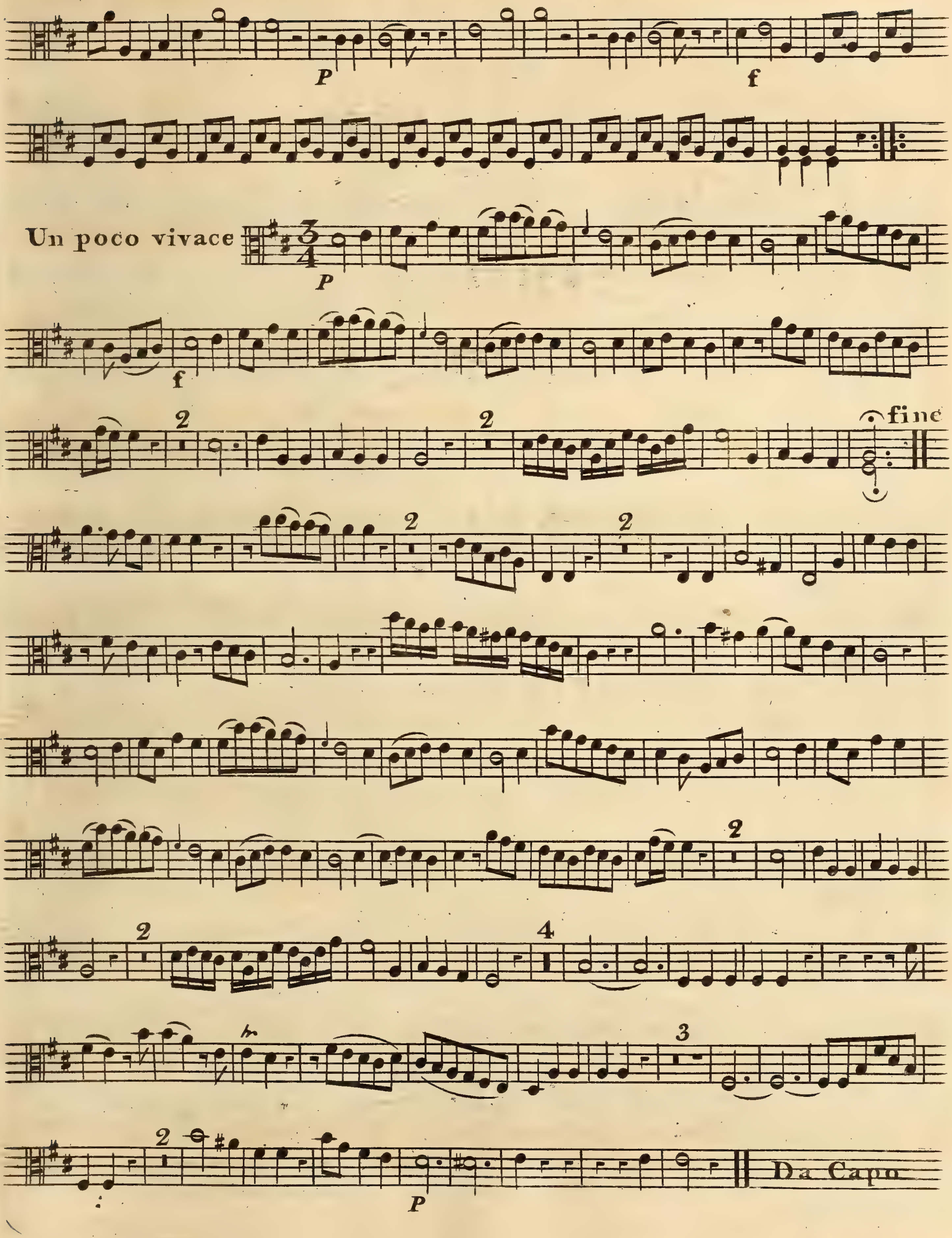
# QUARTETTO III



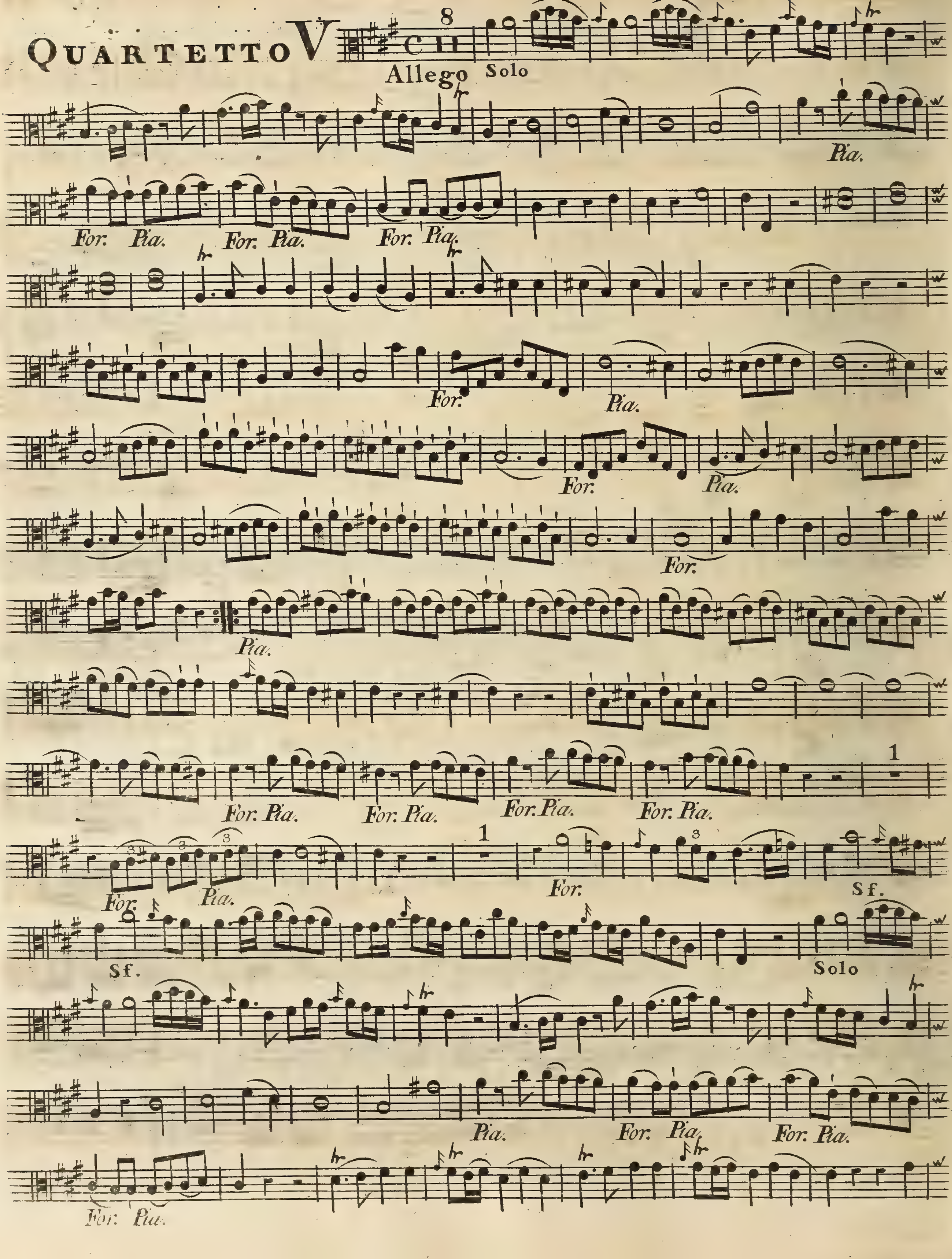

Rondeau
Graziofo
fine
Solo
Minore
Da Capo

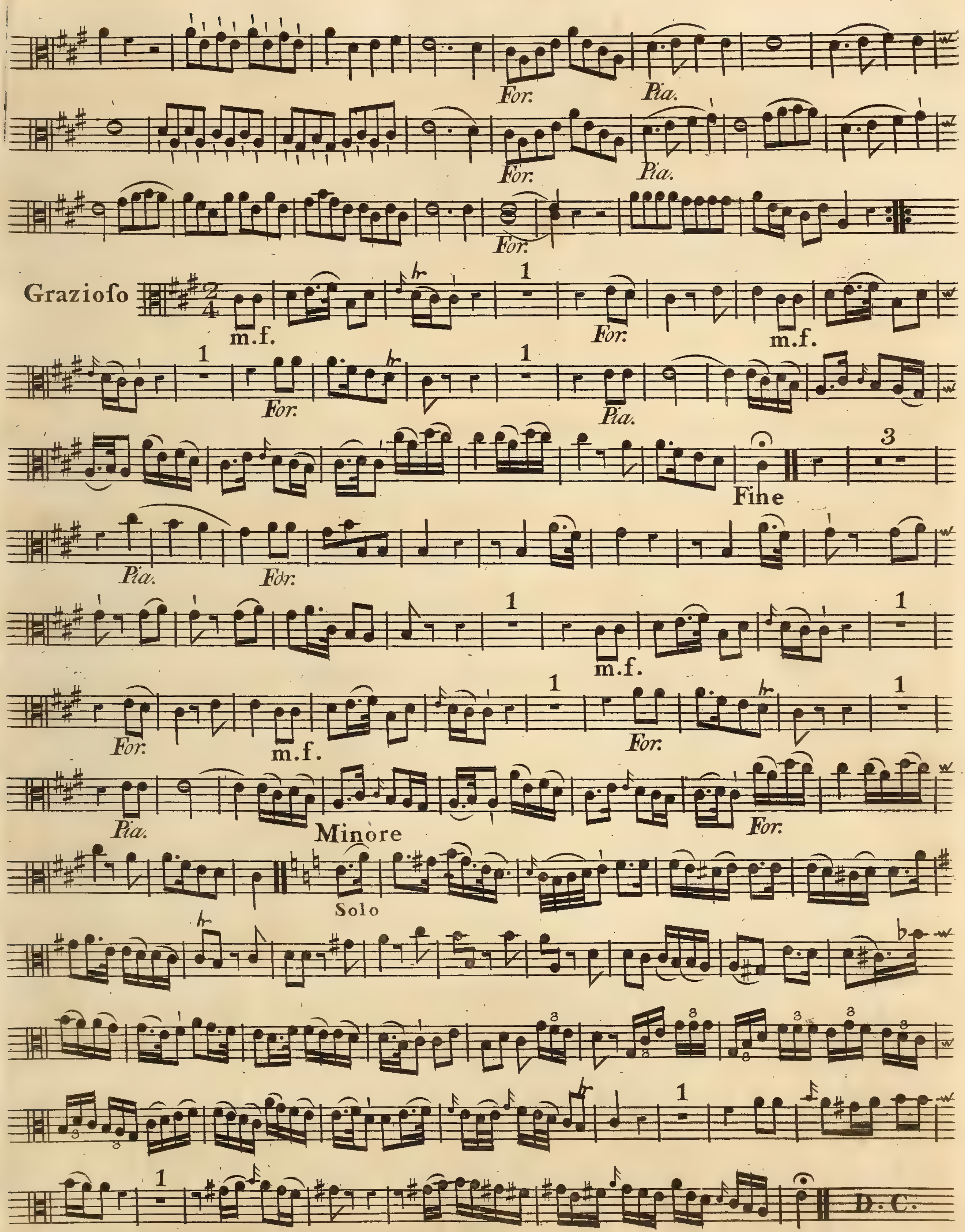
# QUARTETTO IV



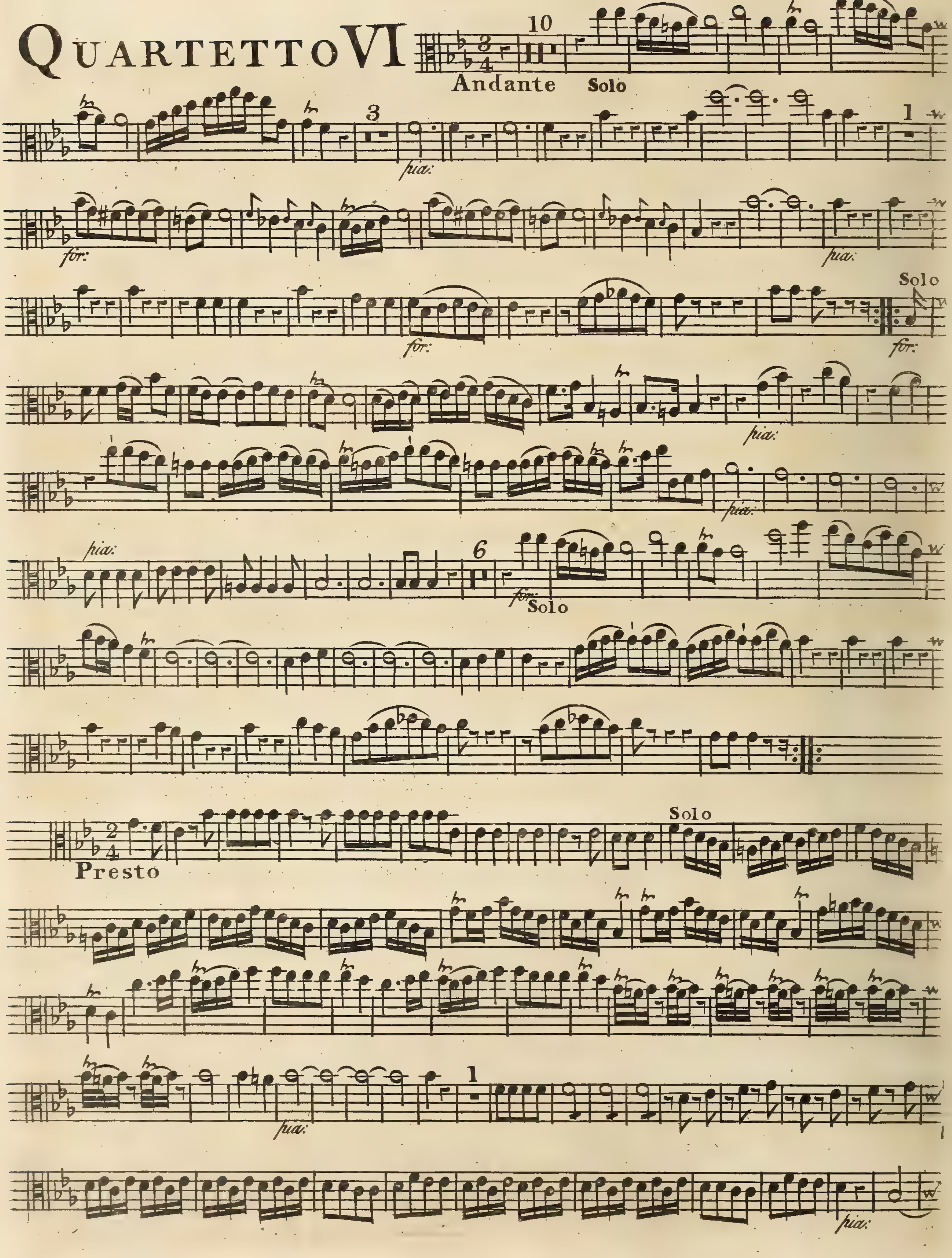

P
f
Un poco vivace
P
f
fine
P
Da Capo

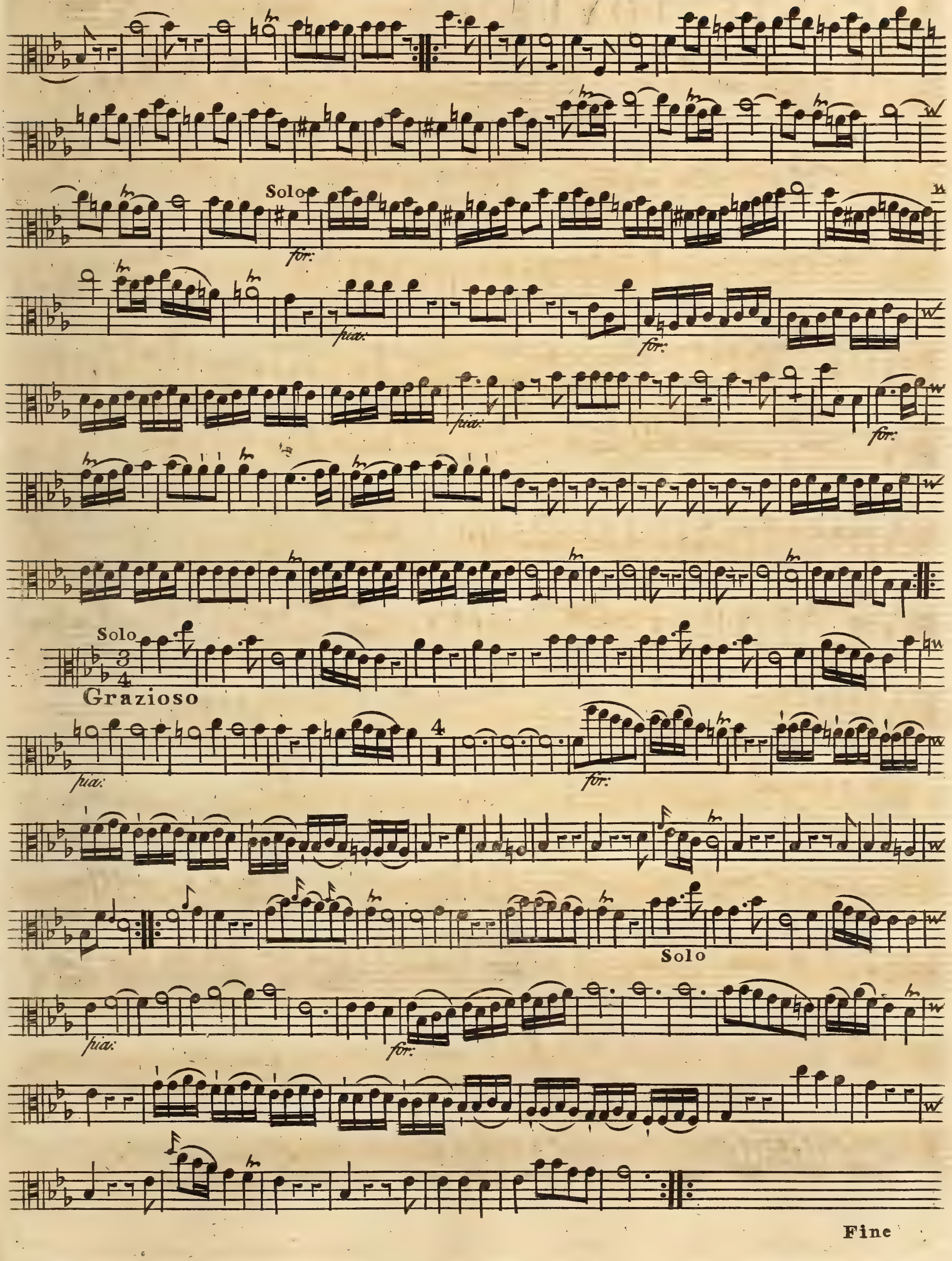
# QUARTETTO V


8
Allegro
Solo
Pia.
For. Pia.
For. Pia.
For. Pia.
For.
Pia.
For.
Pia.
For.
Pia.
For. Pia.
For. Pia.
For. Pia.
For. Pia.
1
For.
Pia.
1
For.
Sf.
Sf.
Solo
Pia.
For. Pia.
For. Pia.
For. Pia.


For.
Pia.
For.
Pia.
For.
Graziofo
m.f.
For.
m.f.
For.
Pia.
Fine
Pia.
For.
m.f.
For.
m.f.
For.
Pia.
Minore
For.
Solo
D.C.

# QUARTETTO VI




Solo
for:
pia:
for:
pia:
for:
Solo
3
4
Grazioso
pia:
4
for:
Solo
pia:
for:
Fine

Six

# QUARTETTOS

for

A German Flute Violin Tenor and

BASS

or

Two Violins a Tenor and Bass

BY

Mess.rs Bach . Abel & Giardini .

Price 10:6

LONDON.

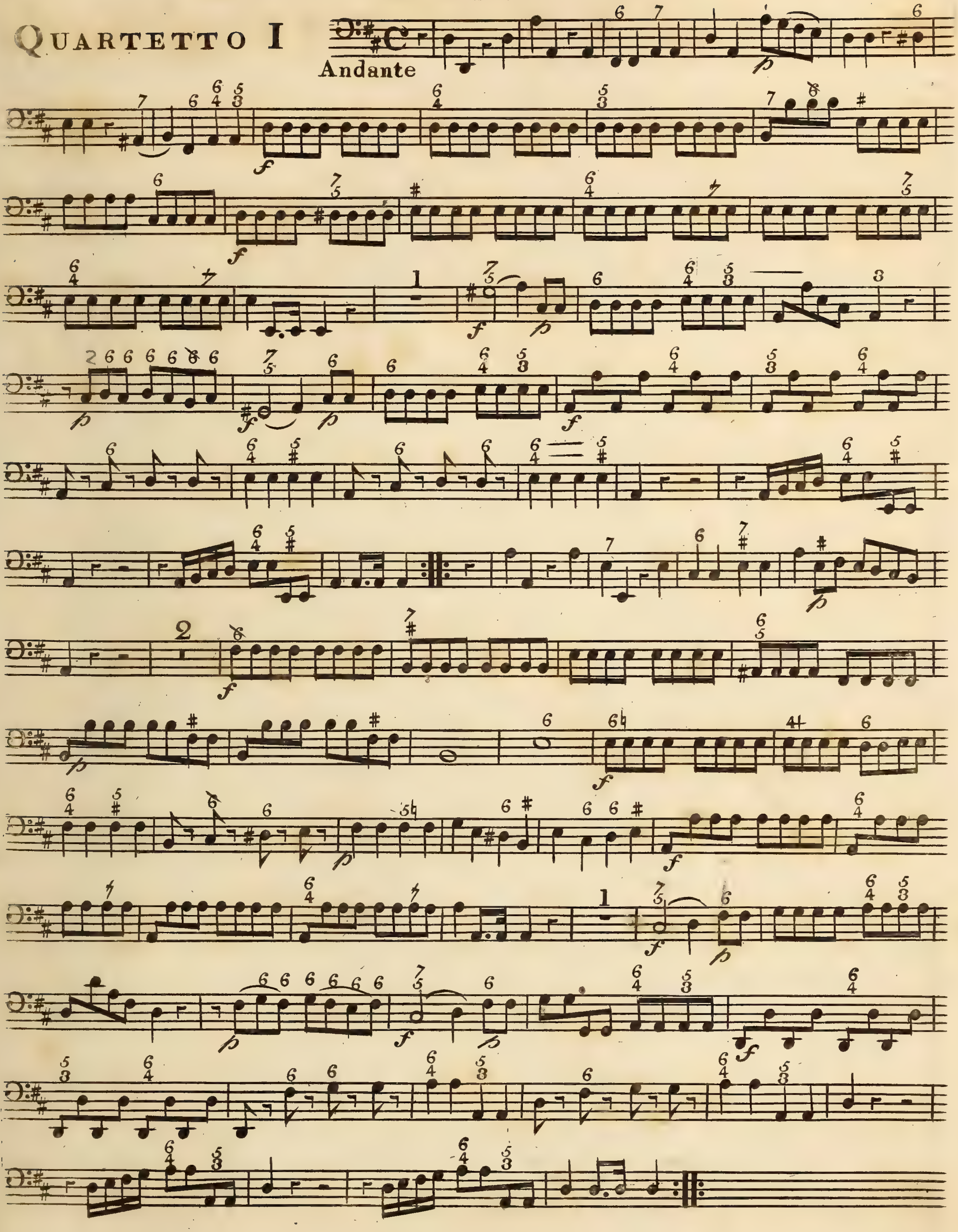
Printed for W.m Napier corner of Lancaster Court Strand.

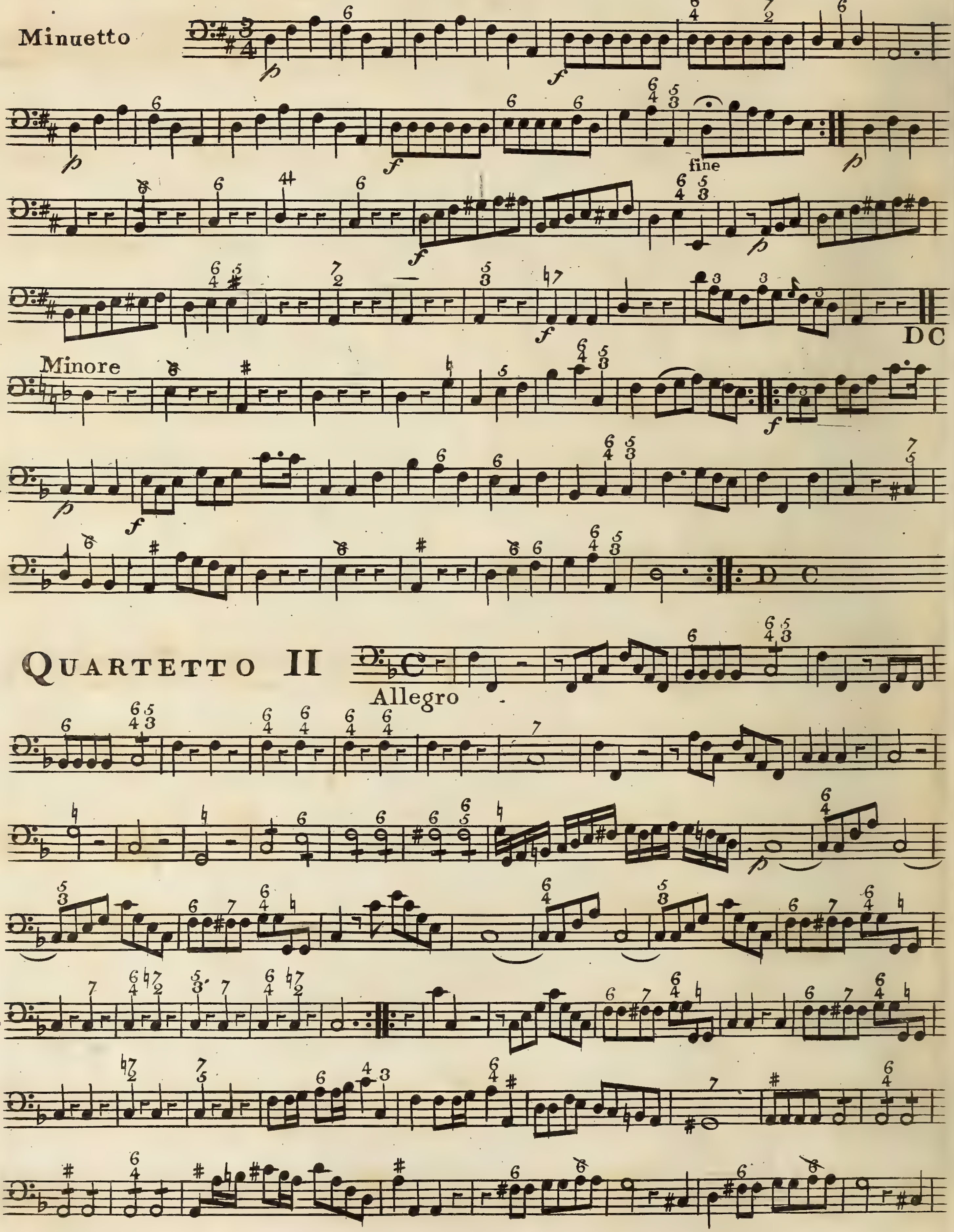
Ashby sculp.

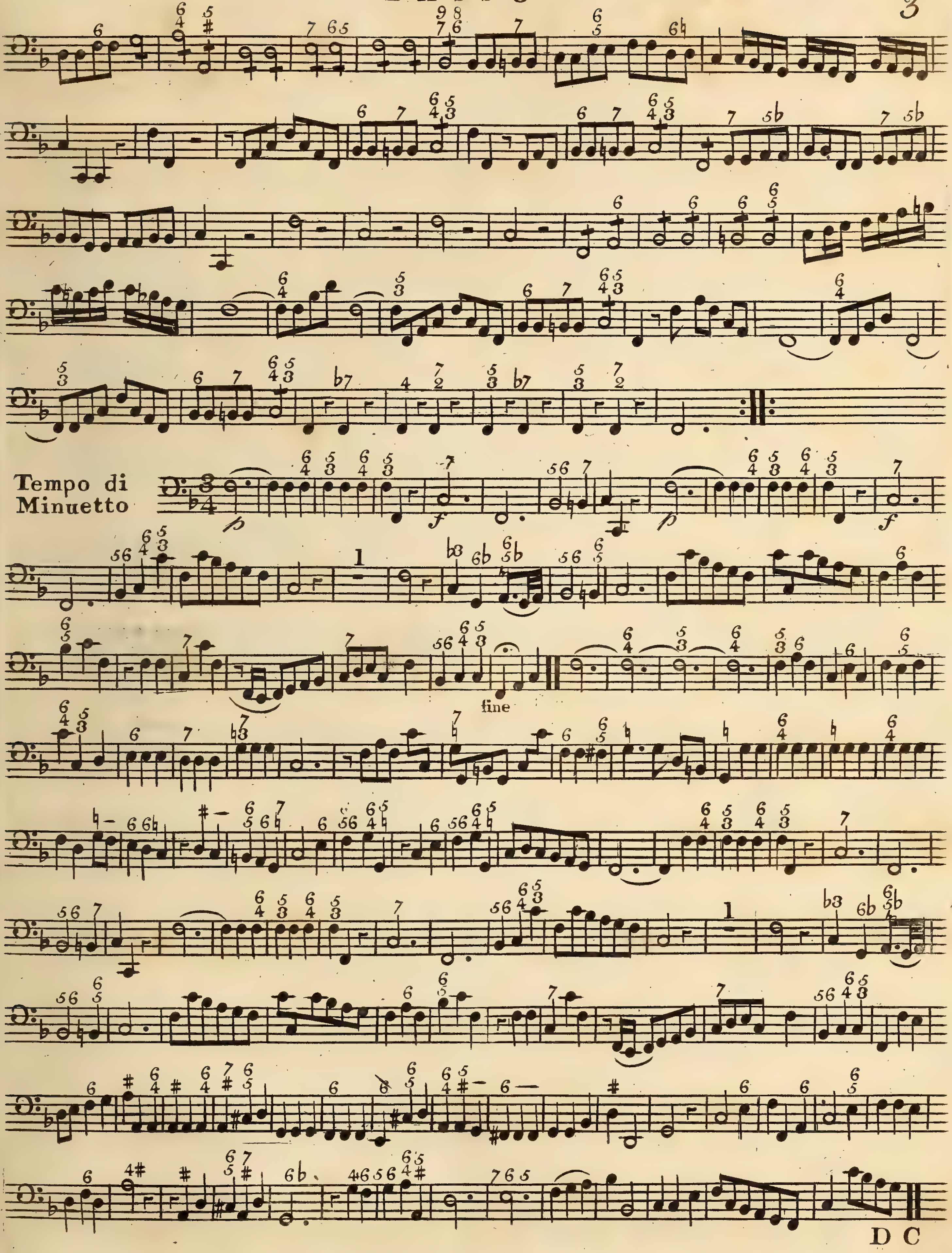
1

# BASSO

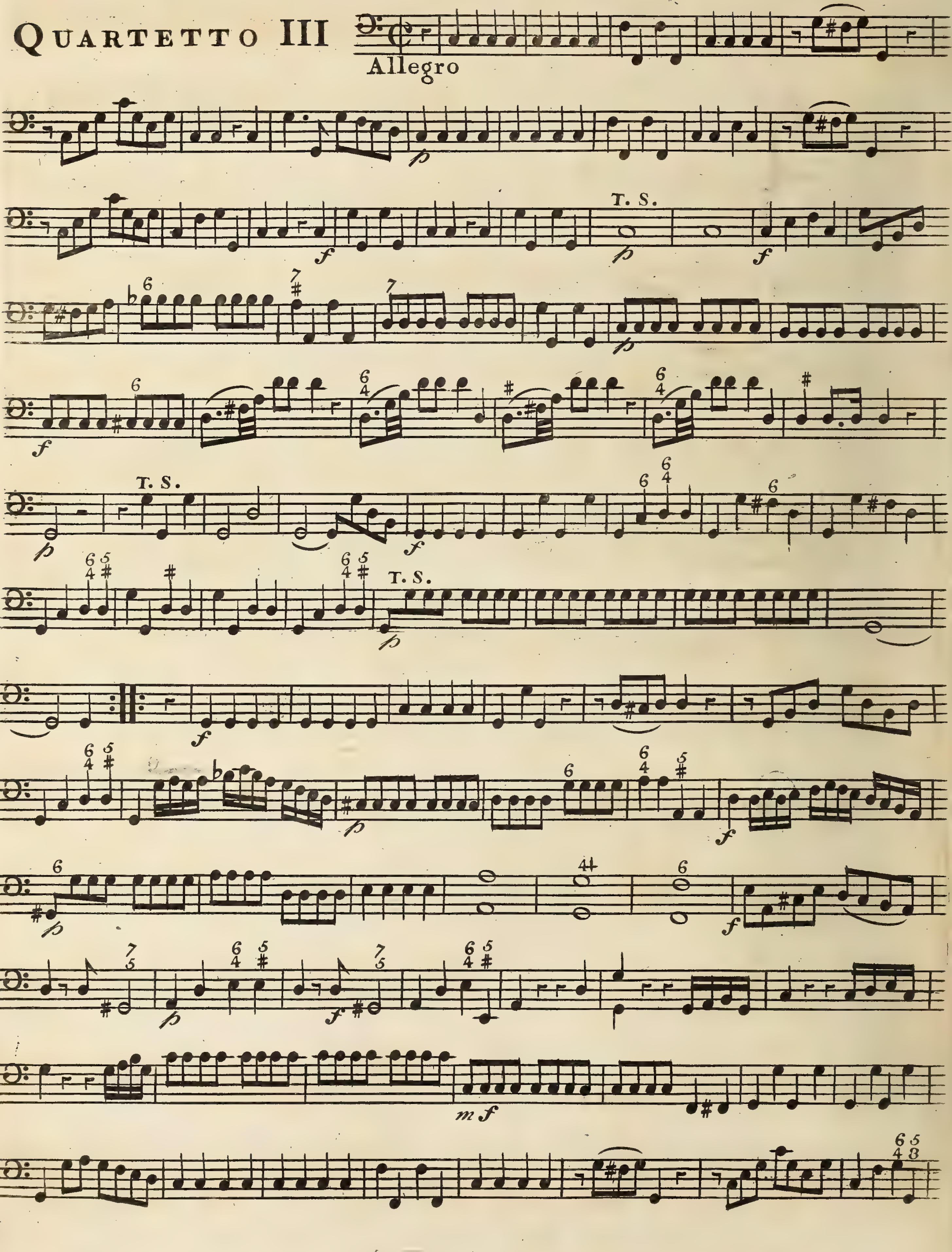
## QUARTETTO I

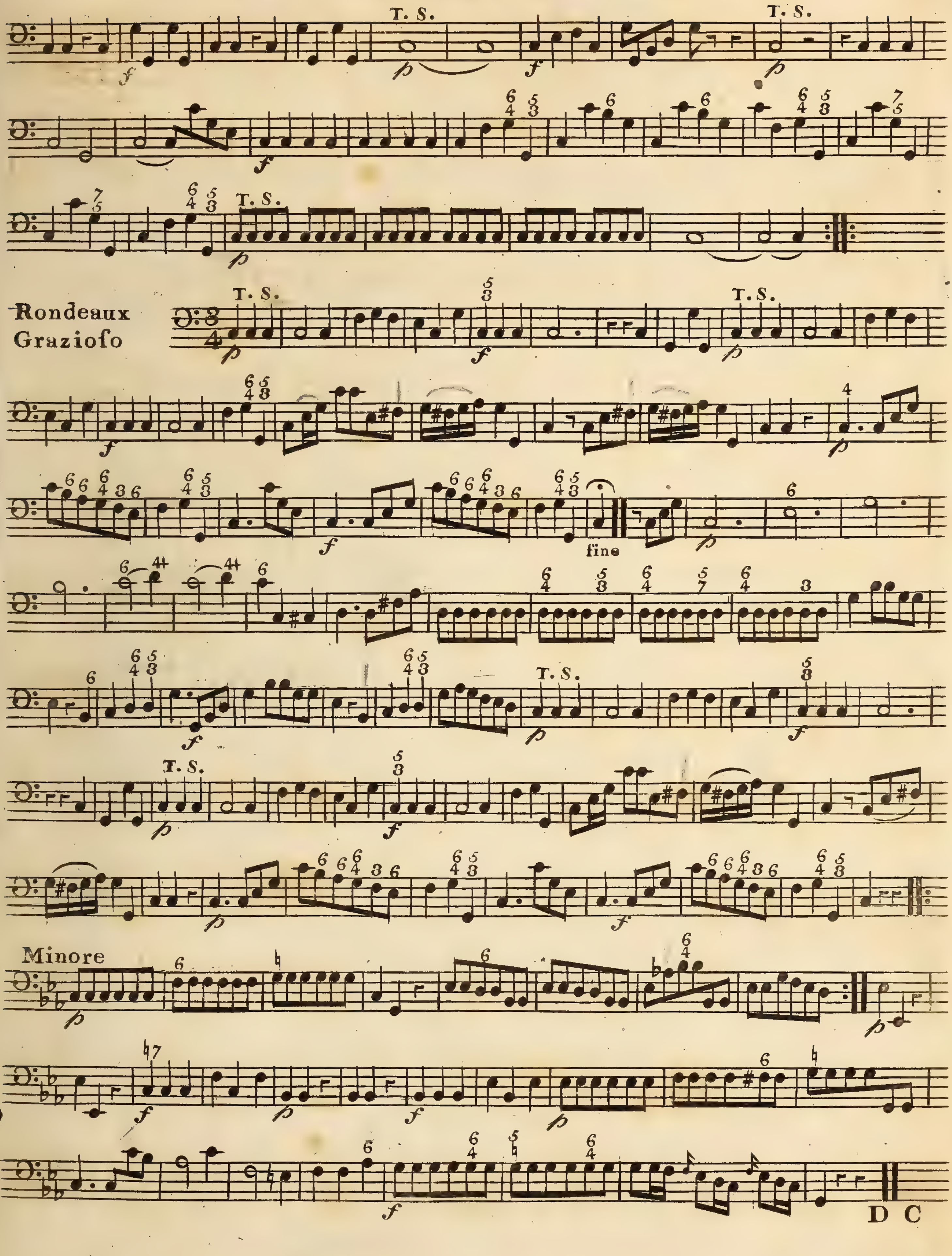



Minuetto
fine
DC
Minore
D C
QUARTETTO II
Allegro


Tempo di Minuetto
fine
D C

# QUARTETTO III

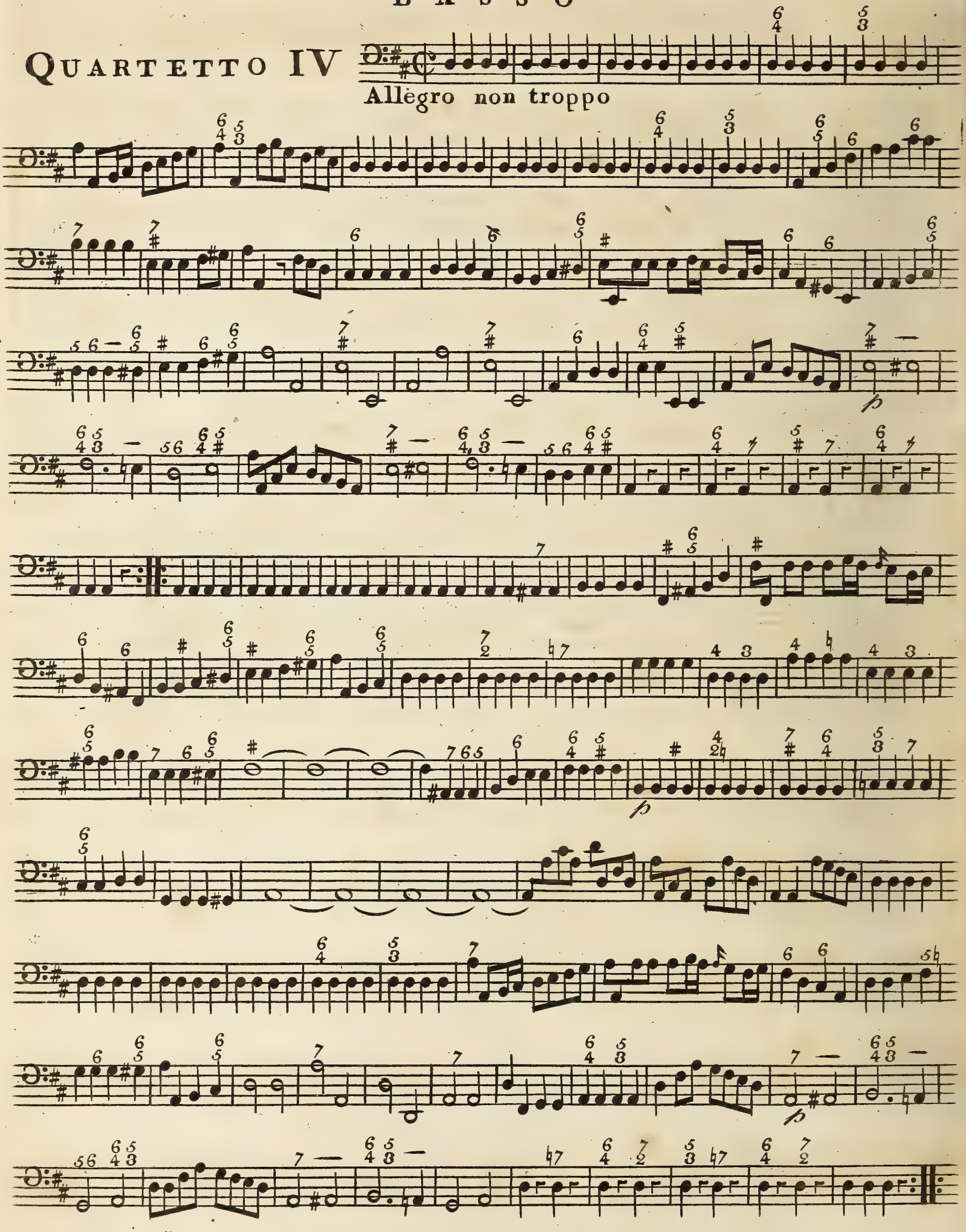


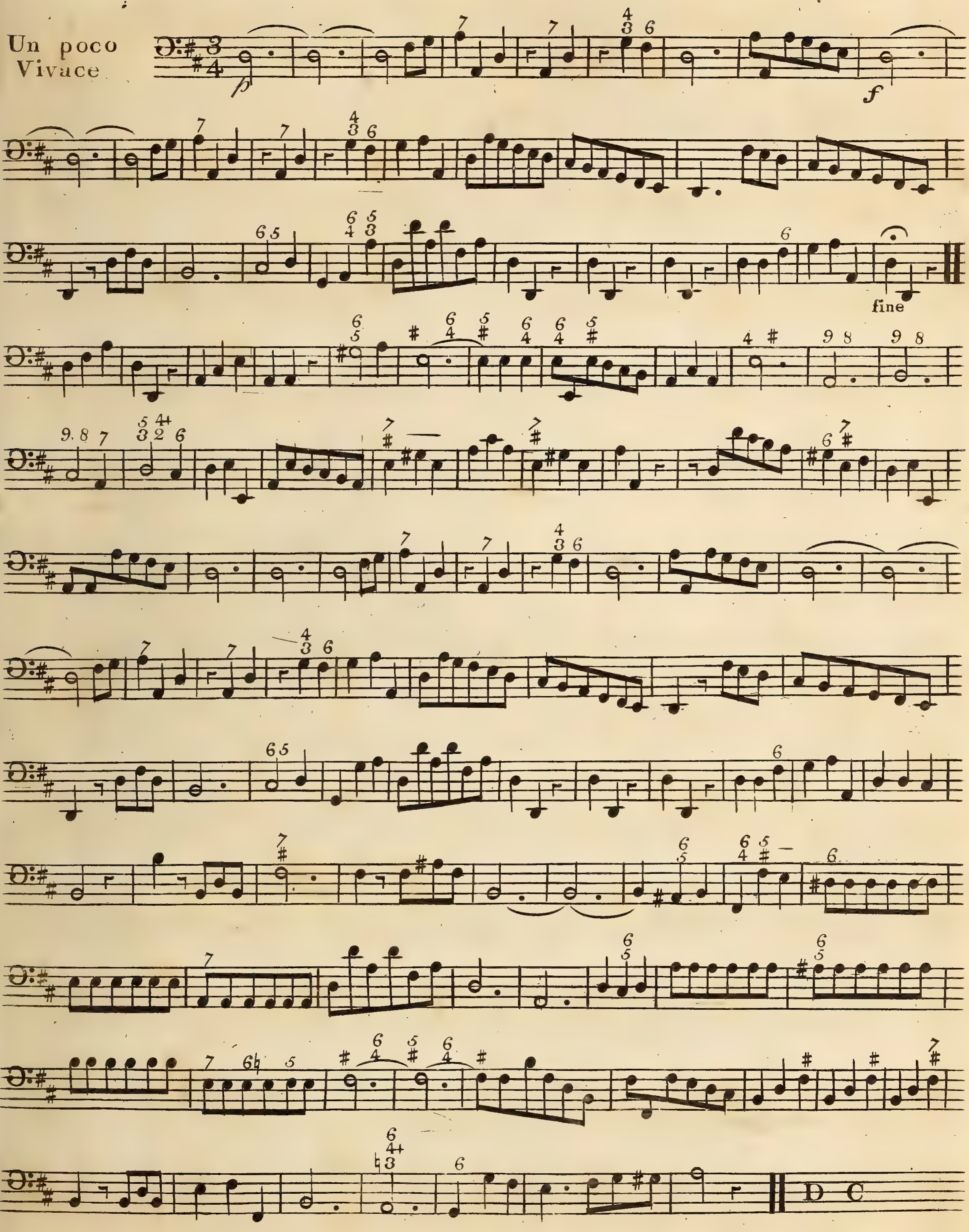

T. S.
Rondeaux
Graziofo
fine
Minore
D C

1

# BASSO

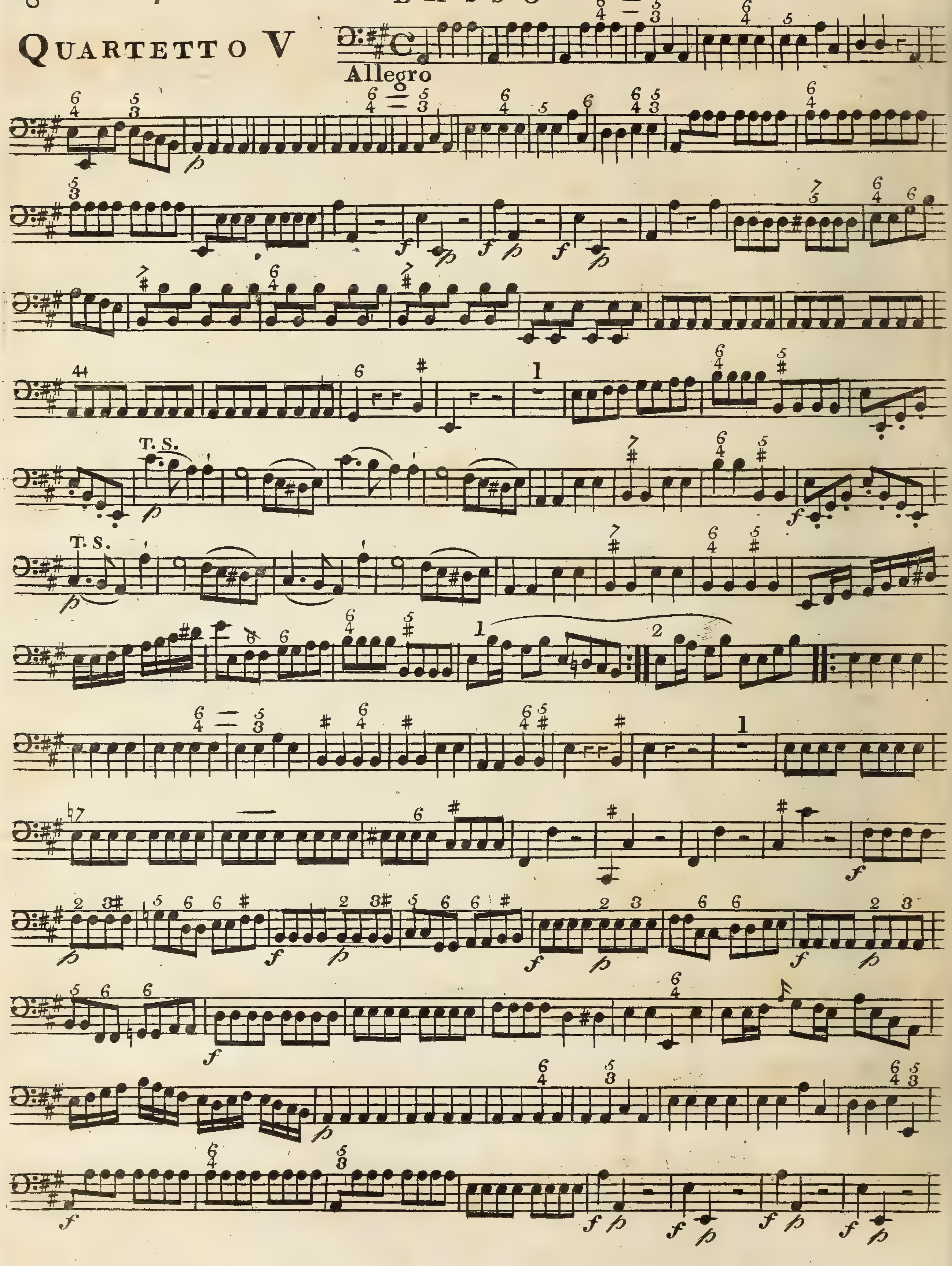
## QUARTETTO IV

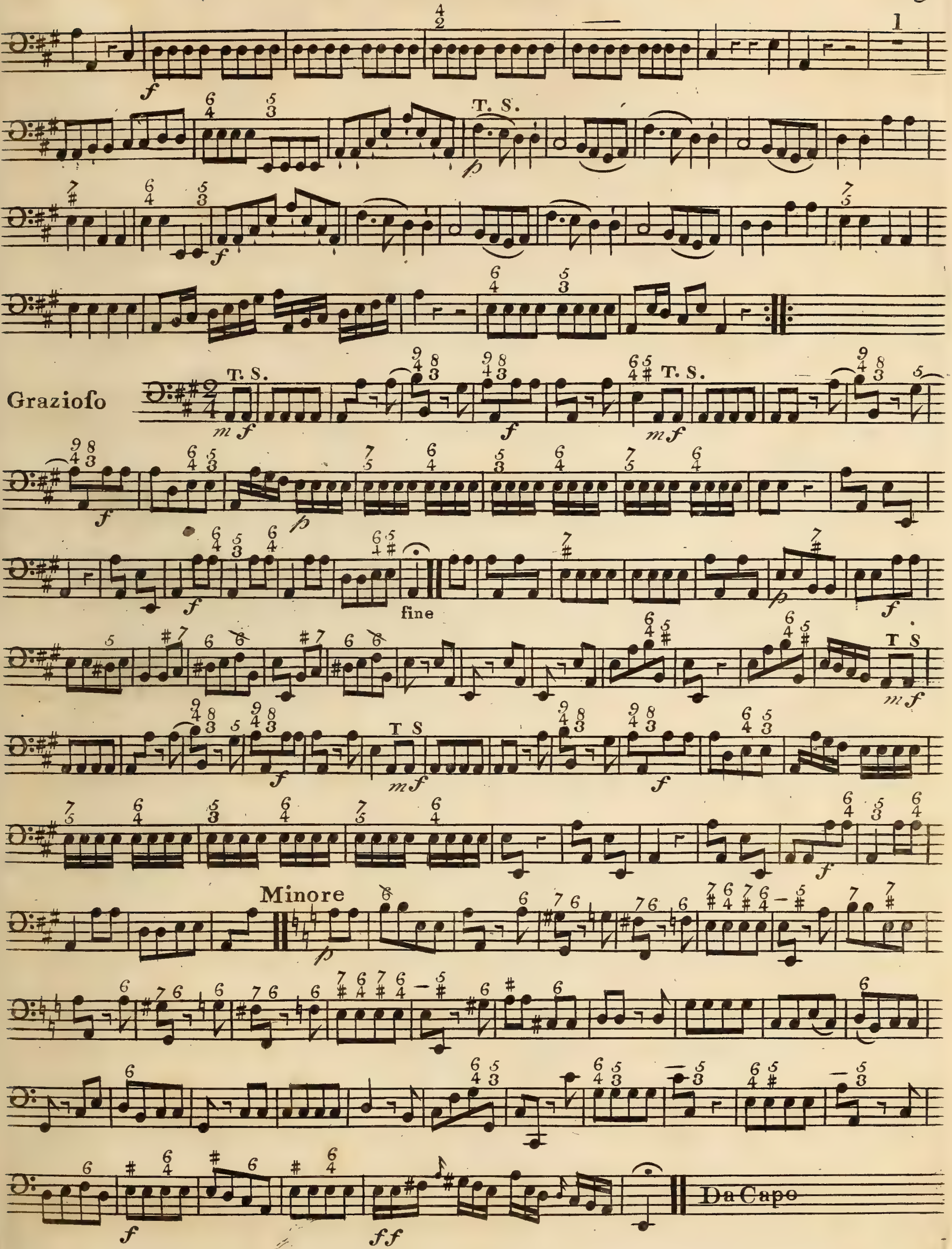



Un poco Vivace
p
f
fine
D C

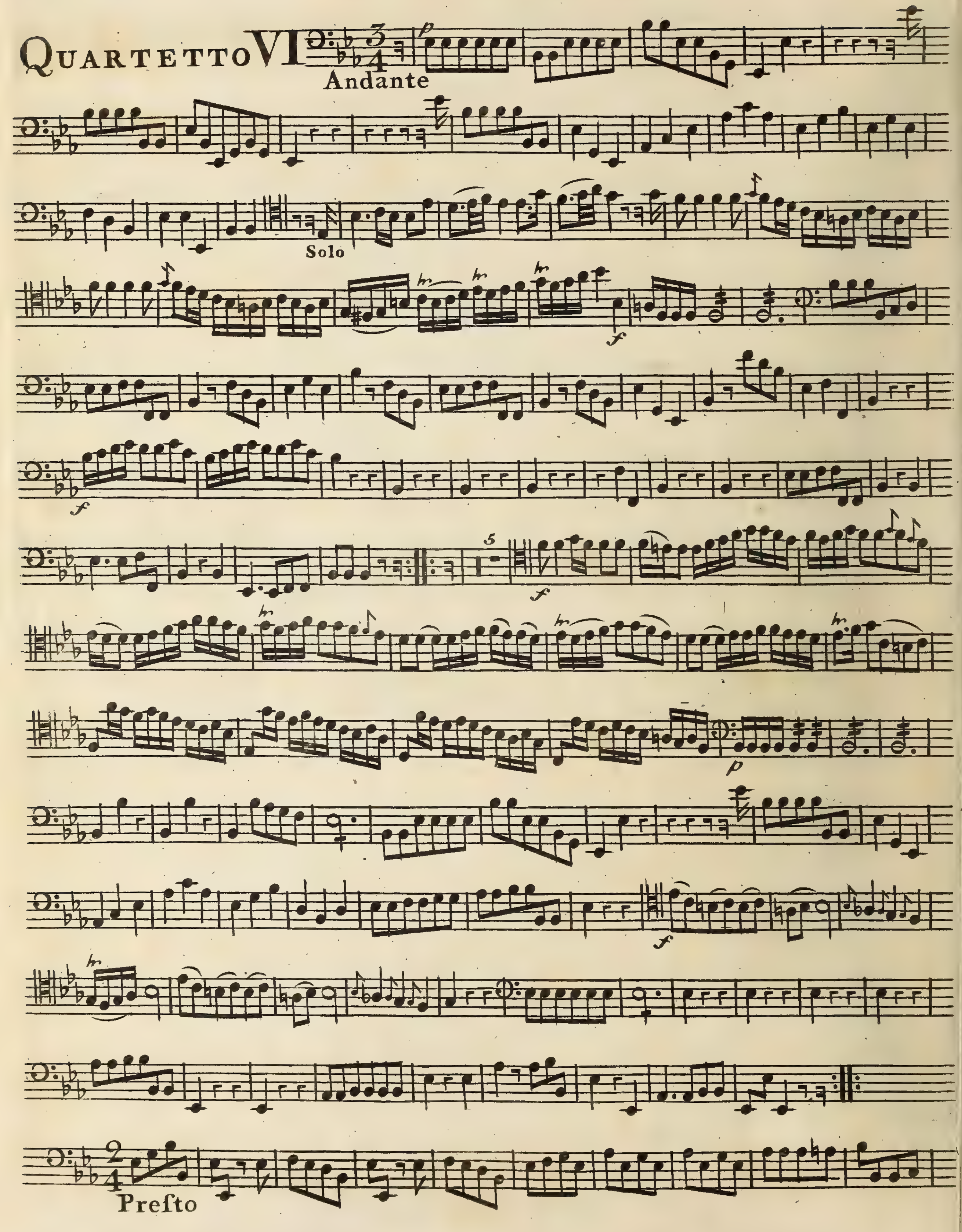
BASSO

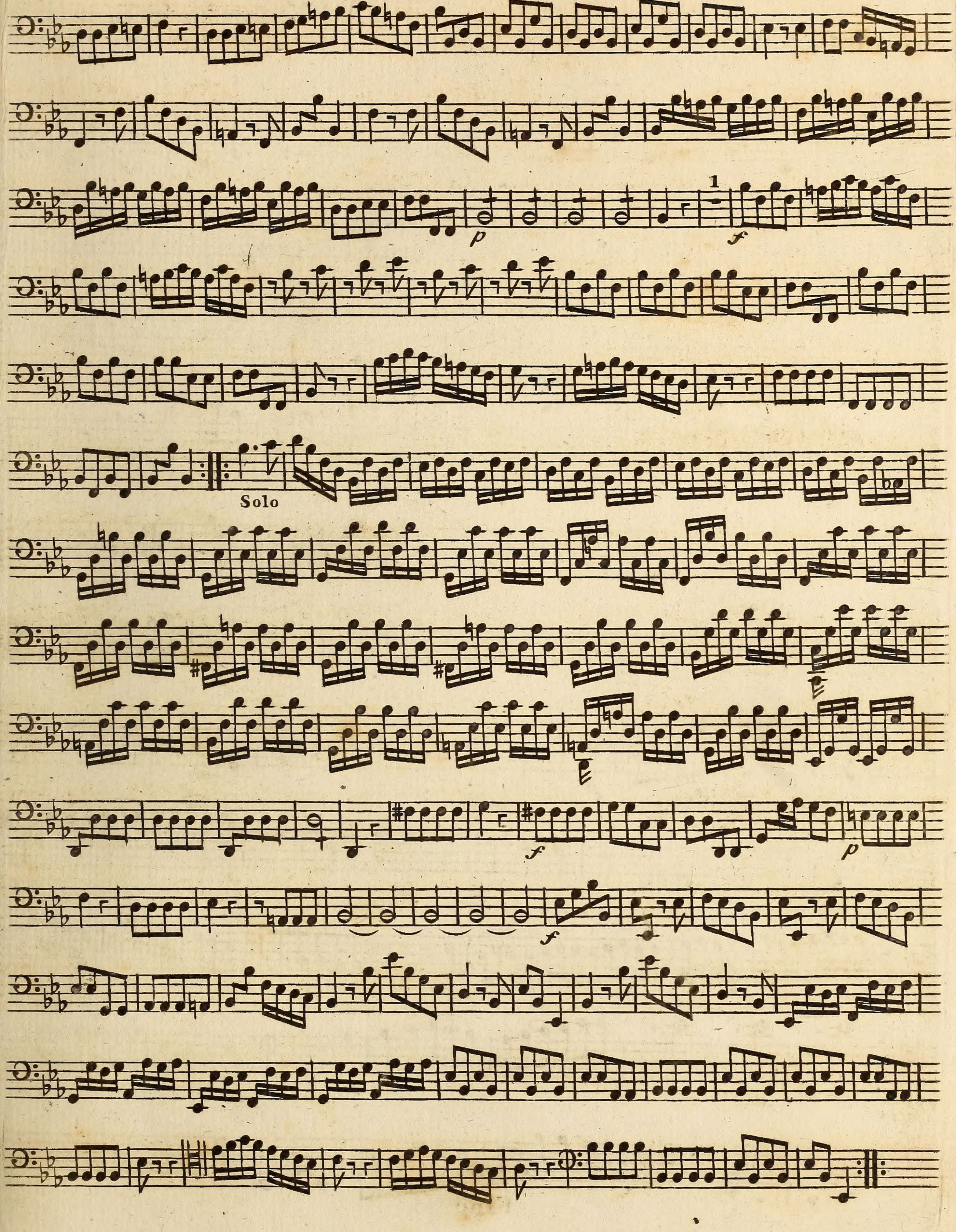
# QUARTETTO V

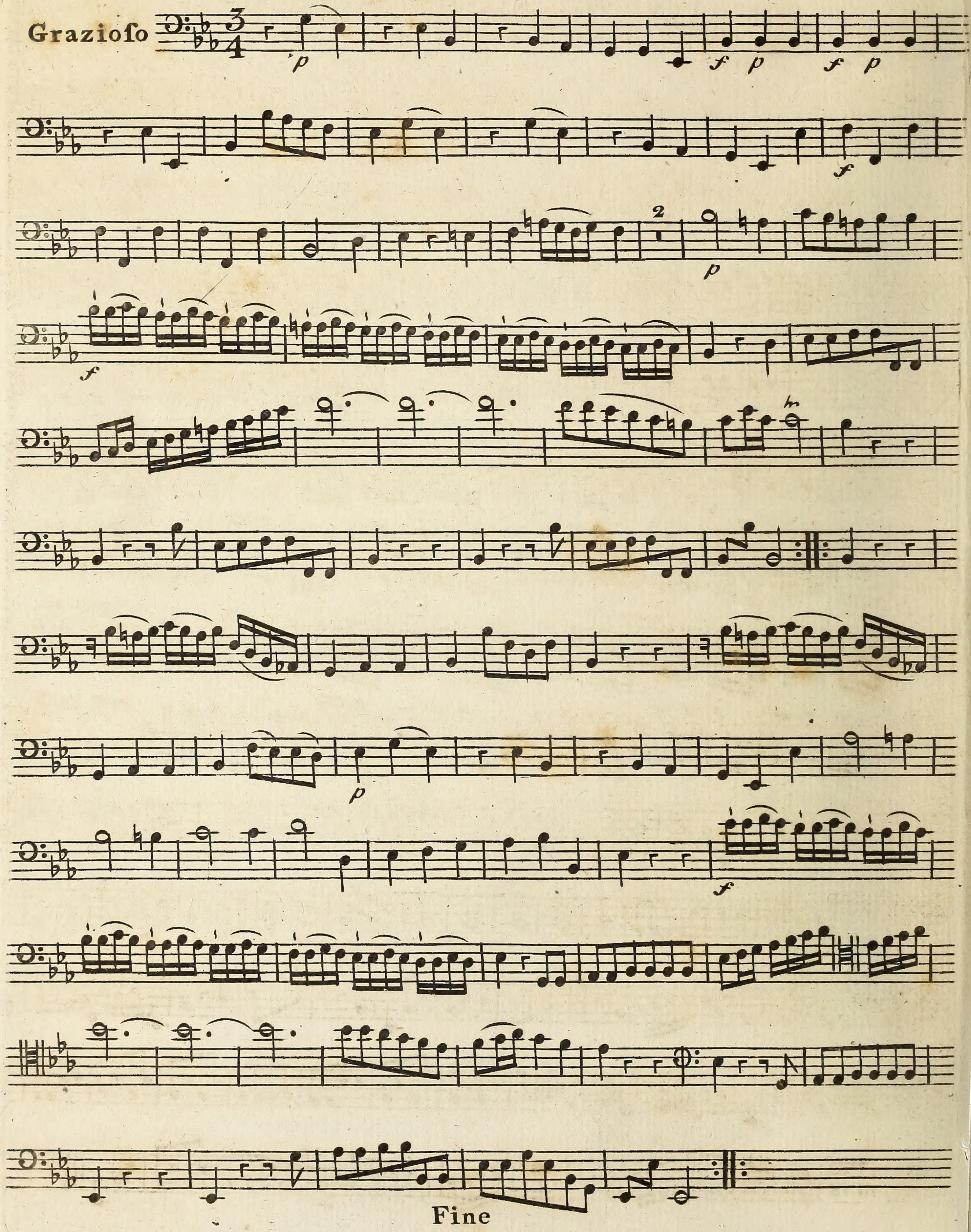



T. S.
Grazioso
T. S.
fine
Minore
Da Capo

# QUARTETTO VI




Solo


Graziofo
Fine